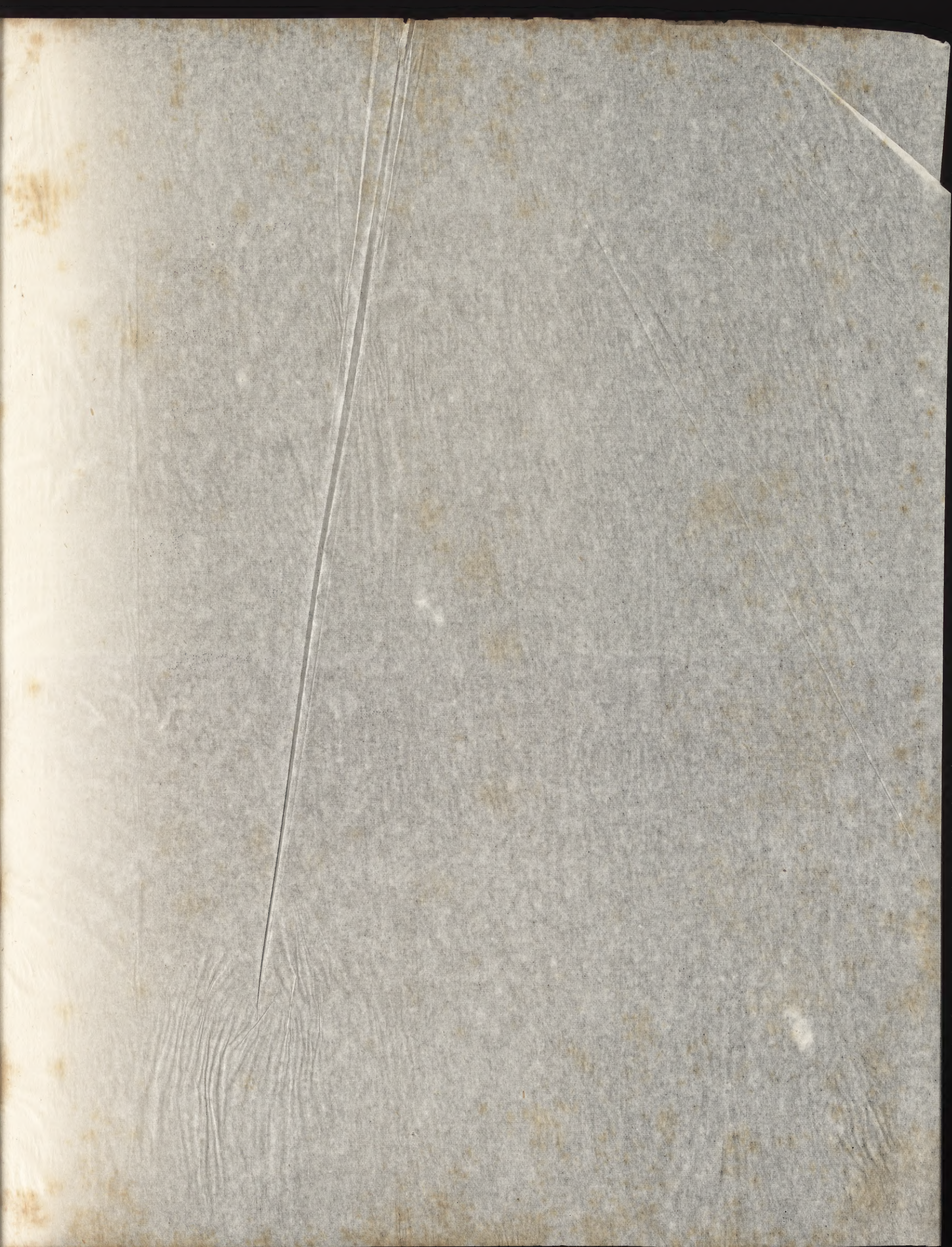
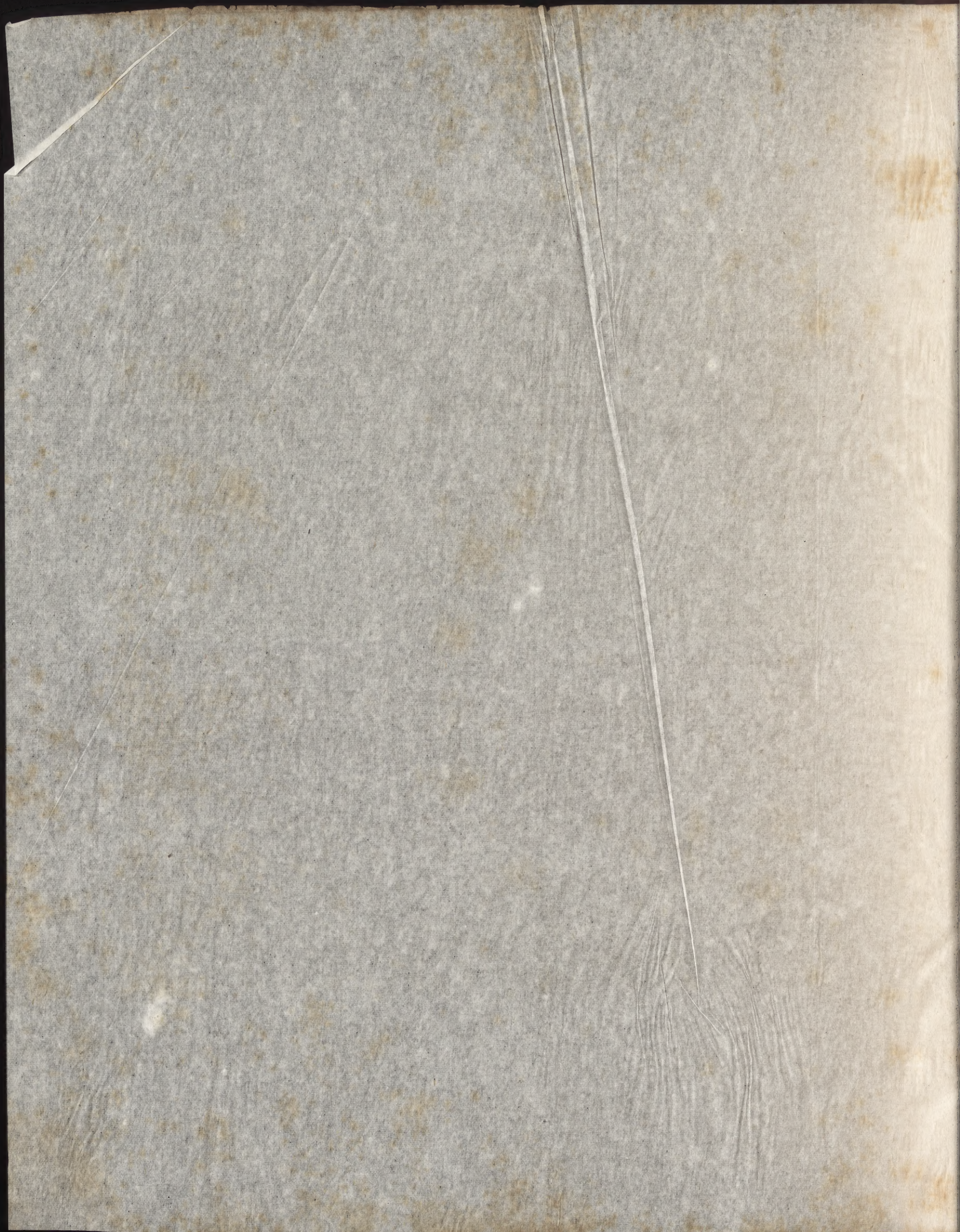
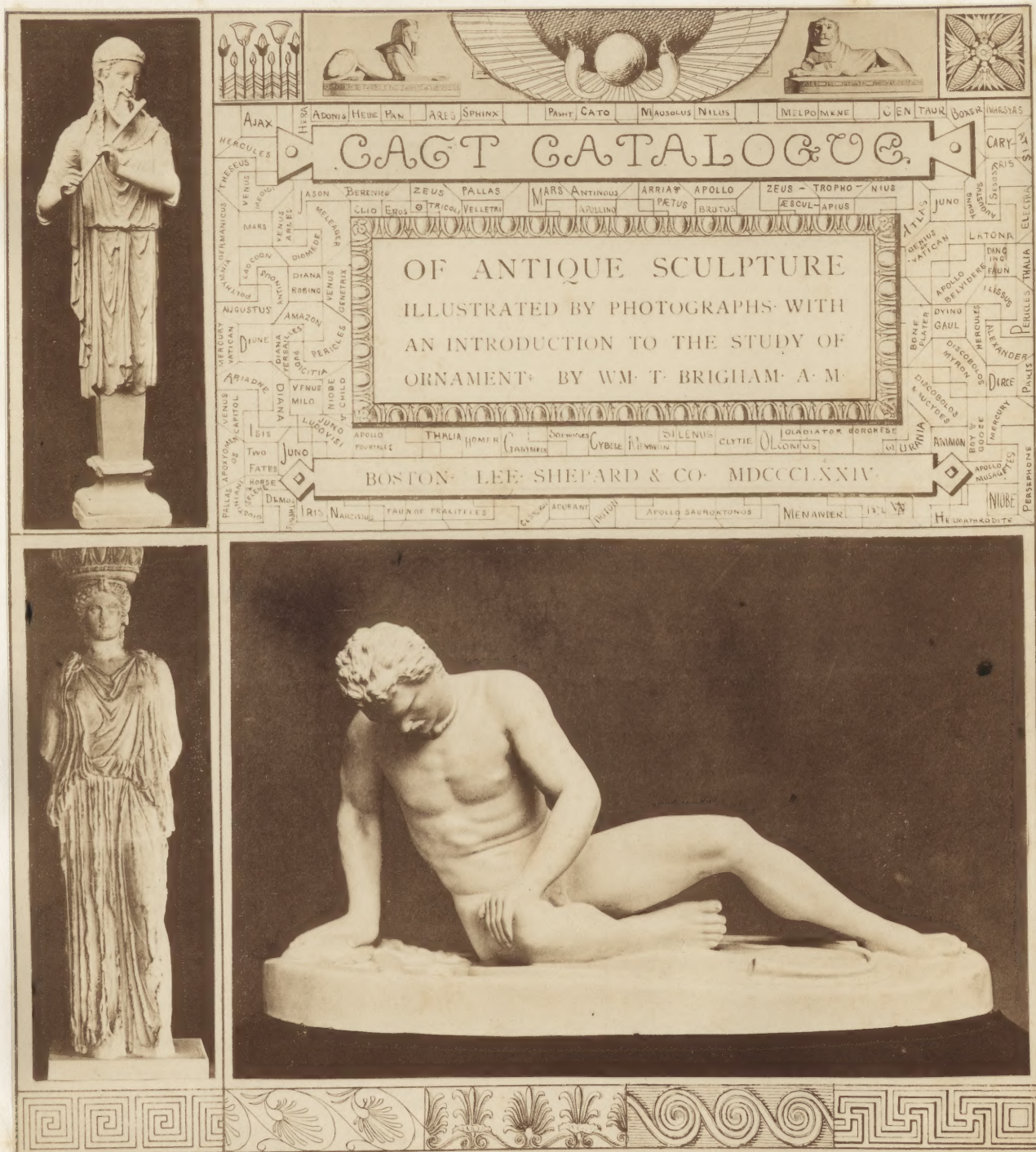




John H. Johnson
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CAST CATALOGUE
OF
ANTIQUE SCULPTURE.

*WITH AN INTRODUCTION TO THE STUDY OF
ORNAMENT.*

By WILLIAM T. BRIGHAM, A.M.



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PREFACE.

THE compiler of the present volume commenced the work for his own convenience, with no view to publication, but to supply in some measure the information demanded of him by those in this State interested in the art education of the people. The notes gathered from many foreign catalogues and from personal examination of museums in Europe soon became bulky and needed arrangement. It was suggested that in print they might prove useful to others, and help in the selection of casts for the various art museums now being founded in this country. The notes have been condensed, and a selection has been made, not always of the best, but of the most available, and many admirable sculptures will perhaps be missed. Few criticisms have been made on the art qualities of such as have been described, for the author had neither inclination nor ability to undertake the task, but his likes and dislikes have perhaps unintentionally appeared; for this he offers no apology.

The measurements of the sculptures have been given where they could be obtained, both in the usual and the metric system, in order to indicate more exactly the work described; but except in cases where personal measurement has been made in the Louvre, British Museum, Egypt, and a few other places, the numbers must be considered only approximate, as authors who give the measurements often omit or include the plinth without specification.

More diligence might doubtless have increased the number of casts priced, but nearly all the principal catalogues have been consulted, and from them the casts most desirable obtained. To these prices should

be added from fifty to one hundred and fifty per cent for packing and freight, varying according to size.

The Introduction to the Study of Ornament has undergone several changes since it was decided to print it. At first it was intended to make it a full and formal text-book for schools, as so few works on the subject are accessible to English-speaking students. The cost of the necessary illustrations in colors would render the book too expensive if combined with the Cast Catalogue, and it is therefore presented true to its title, leaving to the student any arrangement of material or construction of theory that may seem to him useful.

The various works referred to in the Catalogue are, or should be, in every public library, and it may not be improper here to call attention to the importance to the people of this country of an ample supply of books relating to the fine arts, since they are unable to see and study the original works in them described. It must be confessed that American libraries are sadly deficient in such literature.

The photographic illustrations have been made from casts wherever that was possible; in other cases from photographs of the originals. Unfortunately, no process of pigment-printing has yet been introduced into this country, although common abroad, which is capable of fairly representing statuary. The prints, however, have been prepared with such care that they may be considered permanent photographs.

The compiler's thanks are due to the many friends who have aided by the loan of casts, photographs, and catalogues, and to MESSRS. H. G. SMITH and H. W. TUPPER, who have taken infinite pains in making the photographic illustrations.

INTRODUCTION.

THE processes by which solid forms may be produced are carving, modelling, casting or moulding, founding, and hammer-work; and the materials used may be wood, which was one of the earliest materials, clay, either dried or baked as terra-cotta, stucco, plaster, stone, wax, ivory, lead, bronze, iron, and other metals. All the kingdoms of nature have been laid under contribution for materials as well as subjects of sculpture. The earliest attempts at solid artificial forms were perhaps stems of trees or branches rudely trimmed to fix a boundary or mark a grave. In countries where loose stones were found, a pile of these was raised. A heap of stones marked the place where Jacob beheld the Gate of Heaven (*Gen.* xxviii. 18); a pillar and a heap of stones witnessed the covenant between Jacob and Laban (*Gen.* xxxi. 45). The wish to keep the memory of the dead resulted in the cairns, or simple stones (*Gen.* xxxv. 20), which in time gave place to rude images of the dead or of his characteristic virtues. The ruling powers of nature were worshipped or propitiated, and to distinguish them, tokens were made, either of simple conical blocks, as in the lingams and obelisks which have extended through the whole history of sculpture, or in the imitations of human or animal forms, as might best indicate the characters worshipped.

Figures or marks with clay or ochres on the flat surface of a convenient rock were made more lasting by hammering their outlines, and thus bas-relief followed painting. Many nations never passed beyond this early step, and never executed detached sculptures.

Rude indeed were the figures of divinities among primitive nations, and the diabolical seems to have been the popular symbol, as in idolatrous nations of the present day, where, in place of the power to move by grandeur or perfectness, the terrifying power of absolute hideousness is substituted. Among the Polynesian idols no beauty of form or feature

exists, but all are distorted far from the human form. The Hawaiian war-god Ka-i-li, although by no means an example of early art, is a fair representative of this repellent ugliness. Although the earliest statues



KA-I-LI.

may have been destitute of beauty from their rude execution or the ignorance of the primitive sculptor, it is certain that among all nations ill-favored images were the result of deliberate attempts. These gave way, where civilization advanced and the human mind opened to kinder influences, to humanized and then idealized forms, whose beauty by surpassing humanity attracted reverence and admiration. In many nations the advance was never made, and we have the idol of to-day carved in the typical form of the earliest ages.

Interesting historically, the art culture of these undeveloped nations claims here but a passing notice, as an introduction to the works of peoples whose art productions seem to have culminated, and whose productions, while they need not the additional lustre, are seen even brighter by the contrast with these imperfect attempts.

The history of art in remote antiquity, in common with all history, is clouded with legendary contradictions. The origin of the most celebrated statues was considered supernatural, and they were the gift of Heaven to mortals as a specimen of celestial workmanship. When any record has been kept of sculptors, their works are ill described or falsely attributed, and the remains alone offer any clew to their history. These remains, it is true, may often mislead, because antique forms were often imitated in later times, but they nevertheless form the best guide we have.

Among the nations mentioned in the Old Testament images were early and well known. The Chaldæan Laban had small ones, which he valued highly. Later in the history of the Jews, Aaron cast the molten image or cone, and Moses made the brazen serpent. The decorations of the Tabernacle, made by Bezaleel and Aholiab (*Exodus xxxi. 2-6*), the oldest sculptors whose names are recorded, and the more elaborate sculptures of the Temple made by the cunning artificers of Hiram of Tyre, have all passed away. Only the shekel and the sculptured candlestick on the arch of Titus, at Rome, remain to bear witness to Hebrew art; for the antiquities hitherto discovered by the Palestine Exploration are either of foreign make or date subsequent to the fall of Jerusalem. Nothing is left of Phœnician art, although the people of Tyre and the founders of Carthage

were not unskilful in works of ornamentation. It is not improbable that something may yet be found in the ruins of the latter city.

Of Assyrian sculpture numerous and wonderful works are preserved. The results of the exploration of Nimrud, supposed to be the Calah mentioned in Genesis (x. 11), on the banks of the Tigris some twenty miles below Mosul, and the marbles from Konyunjik, the supposed site of Nineveh opposite Mosul, are now in the British Museum. Those from Khorsabad, a village some ten miles east of Mosul, are in the Louvre. These are mostly in relief, but we learn from the Prophet Baruch (vi. 4-24) that solid statues were not uncommon.

"Now shall ye see in Babylon gods of silver and of gold, and of wood, borne upon men's shoulders.

"As for their tongue it is polished by the workmen, and they themselves are gilded and laid over with gold.

"Yet cannot these gods save themselves from rust and moths, though they be covered with purple raiment.

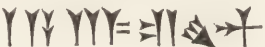
"For neither when they were molten did they feel it."

Among the Assyrian statues in the European collections the colossal winged bulls and lions are the most remarkable. They were not entirely detached, but were usually placed in pairs at the entrances to palaces or temples, and were symbolic of the union of wisdom and power, the former typified by the human head. These monsters have also another peculiarity. In order that, whether viewed from front or side, two legs might always be visible as supports, a fifth is added, that in a side view two might still support while the other two were lifted to advance, and yet both forefeet be firmly planted on the ground.

Of the statues in the British Museum, besides the colossal bulls, are the following: A torso of Astarte (Ashtaroth), originally the Phœnician Venus, found at Nineveh and inscribed with the name of Assur-bil-Kala, who reigned about 1100 B. C.; a statue executed in dark stone, much mutilated; two figures of Nebo, the Assyrian Hermes; King Shalmanezar II. (B. C. 858) seated on a throne, the head and arms are wanting;—all these are of inferior workmanship. The best statue in the collection, perhaps, is that of Assur-nazir-pal (B. C. 883) from Calah. The king stands erect, wrapped in a long sacrificial robe heavily fringed; his head is uncovered, and his hair and beard are trimmed in the conventional Assyrian fashion, with regular curls in definite rows. The breast is covered with an inscription in arrow-head characters. Among the symbolic forms are human figures with eagles' heads and mighty wings.

The conventional representation of the human head, while strong and imposing, was so strictly adhered to that no development into ideal

beauty was permitted, and even portraits were rare. The curved nose, arched eyebrow, long curled hair and beard, are repeated indefinitely. No improvement is noticed in the different epochs; the greater power and hardness, especially the attention given to the representation of muscle, alone distinguish the earlier from the softer, smoother, and weaker productions of a later period. As human figures are always represented draped, with only the arms and lower legs bare, no opportunity was given for the exercise of the highest art in the sculpture of the nude.

All the talent of the Assyrian sculptors seems to have been concentrated on the wall-sculptures of the palaces and temples, and in these are preserved pictorial records of martial deeds, hunts, and indeed all the simple scenes of actual life. The work is in low relief on slabs of yellowish limestone and gypsum or white alabaster, and the figures are often covered by bands of descriptive text in arrow-head characters, which explain the meaning of the sculptures, and thus present an illustrated record, puffed up, it is true, with Oriental vanity and exaggeration, but often deeply interesting from its connection with Jewish history. Thus on one slab it is stated that Pekah was succeeded by  HUSIE HOSHEA (2 *Kings* xvii.).

In this connection it may be mentioned that the cruciform or arrow-head characters, so frequent a part of these sculptures, seem to have been originally suggested by the print of the corner of a brick or any hard material in the unburned clay, so usual a material both for building and for monuments.

Curious trees trained along trellis-work alternate with figures of kings, priests, and eunuchs, triumphal processions, religious rites, mechanical operations, sieges, hunting scenes, and winged men and monsters. Dagon, the god of the Philistines (*Judges* xvi., and 1 *Samuel* v.), is represented with a fish-form at his back, and holding a basket of fruit and the sacred cone. The list of the slabs in this catalogue will illustrate their variety. See ASSYRIAN MARBLES.

The animal figures are very spirited, and some of the dying lions far surpass the human subjects in truth and expression. The perspective is entirely confused. Westmacott says: "The Assyrian sculptures cannot be put forward as successful works of fine art. They are obviously of a prescribed style and type; and, though some exhibit greater excellence in their execution than others, they belong to a fixed and not a progressive school of art, and any superiority observed in them is entirely of a practical kind. Thus there is little feeling for beauty, no

knowledge in the anatomical construction of the figures, nor taste in the arrangement or flow of drapery or in the composition of extensive groups of figures. Still, with all their deficiencies, it must be admitted they are works of immense interest; and their recovery, after so many ages, is an event of very great importance on every account short of art excellence."

The Persian relief-sculptures are distinguished from the Assyrian, generally, by the arrangement of the draperies to show folds and movement; but sculpture as an art of beauty had no encouragement in Persia, where strong religious feeling prevented the actual representation of the gods, and custom prevented the study of the nude. Xerxes was but the representative of this national belief, when he destroyed the temples and statues of Greece.

Among the ancient nations of Eastern Asia architecture surpassed sculpture, and the monuments of plastic art are generally subordinate. Most of the Indian statues and relief-sculptures are of mythological subjects, generally monstrous, in defiance of rule or even possibility, often indecent, as in the caves at Elephanta, and usually devoid of interest as works of art. Yet the stone figures of animals common about the tanks have, from their size, grotesqueness, or abundance, an interest of their own. Sometimes, as in the neighborhood of Madras, monolithic temples or shrines have been cut in the form of an elephant. The human figures of both sexes have a feminine softness, and while the position is easy and careless in many bas-reliefs, even in compositions where great action is displayed the muscles are not even suggested. The ornamental tracery and architectural decorations form a distinct class, and often show both taste and skill.

Chinese sculpture is even less advanced than the Hindu. Both the Chinese and the Japanese possessed many refined processes even in remote antiquity, and knew how to cast metallic images of colossal size, as the well-known statues of Buddha, which often are very ancient. On some of the statues of this incarnation of the deity a marvellous expression of dreamy placidity is observed. The Chinese idols are heavy and without merit. The carvings both in ivory and in wood are much better than the usual idols in the temples. The Japanese surpass all Eastern nations in their bronze castings, and many of these are well worth the study of art students. So far as is known casts have not been made in plaster of any ancient Chinese or Japanese works, nor are the originals common in any of the museums of Europe.

Curious stone sculptures have been found in the islands of the Pacific, of unknown origin, but also of no artistic merit. The carvings in wood made in former times by the Hawaiians, and at present by the Maoris of New Zealand, are elaborate, the figures of gods or demons above life size, but as statues outside the pale of art. The ornamental work of the Polynesian nations, however, claims attention for its artistic merit. This is the more remarkable, as their perception of beauty in the human form is acute, and they are themselves among the most beautiful of men now living. From their almost absolute nudity, the exquisite grace and even development of their forms were an easy study, and yet no portrait statue has ever been found; and the human perfections were never idealized in the statues of the gods.

The ancient American sculptures are distinguished by a grotesque and monstrous treatment of men, animals, and plants, and even in the most carefully executed specimens no ideal beauty can be discerned. The gods or heroes are hideous devils, and the hieroglyphics are of a low order of symbolism. The serpent, as in Hindu art, occupies a prominent place, sometimes surrounding a temple or shrine in its voluminous folds. The idols were often executed in a coarse gray volcanic stone, with inserted eyes of black obsidian or volcanic glass.

Sculpture in Egypt was practised under peculiar circumstances. The pure dry climate in which the works of man might be freely exposed without fear of injury from the elements; the abundance of sandstone, nummulitic limestone, syenite, and basalt; the crowded population, rendering labor cheap,—all these, joined to the deep religious feeling of the Egyptians, filled the narrow land of Mizraim with temples, tombs, and statues that have never been surpassed in size and imposing grandeur. Bound by the strict laws of hereditary succession, the son must take up the labor of the father, and thus rules and precedents were gathered in families, both theory and practice of art were inherited, and while the limits were narrow, and not admitting much advance, the whole work became a part of the sculptor's life and of that of his descendants. So it was that a family of "image-makers" became the authors of the awe-inspiring statues of "the soul comprehending all."

It is customary to consider Egyptian art, even in its best estate, as heavy and imperfect when compared with its younger brother, the Greek; but the art qualities of the Egyptian work were different in kind rather than in degree. What effect would an avenue lined on either side with scores of repetitions of the Apollo Belvedere produce on a beholder who

had passed for more than a mile (6,500 feet) between the lines of mysterious sphinxes, which guarded the approach to the magnificent temple at Karnak? The statue of Memnon, sixty-eight feet high, which sat enthroned on the plain of Memphis, cannot be compared with the delicately wrought Apollino, which could not be seen and appreciated a few rods distant; nor should the Pyramids of Ghizeh be compared with the Parthenon of Athens.

Religion ruled art, and the human-sided attributes of the one God in whom all the theogony of Egypt had its foundation were represented in statues of conventional form, until there, as elsewhere, the symbol took the place of the original and the gods became almost numberless. Generally these gods are represented in triads, the Father, Mother, and Son, two attributes and that proceeding from them, the "mystery" of the Trinity which still clings to the priesthood. In the Egyptian Pantheon Osiris, his wife Isis, and their son Horus were most esteemed, although Amen-ra is the supreme ruler. Osiris and his brother Typhon were the Ormuzd and Ahriman, the good and evil principle. Typhon destroyed Osiris, who rose from the dead and became the judge of all. Apis, the sacred bull, was, according to Plutarch, "the fair and beautiful image of the soul of Osiris." The lion typified Horus, the avenger of his father. Other gods are often represented in painting, reliefs, and statues as human beings with the heads of animals. Athor (Venus) has a cow's head; Pasht, the goddess of chastity, a cat's head; Thoth (Mercury) is ibis-headed; Muntra (Mars), hawk-headed; and Anubis, the god of embalming, has a dog's head. The "Ritual of the Dead," a book written more than four thousand years ago, explains the duties and offices of these deities, and so conventional and unvarying was the treatment of their visible forms, that no motive was given for the invention of fables to account for the whim of an artist's representation.

Egyptian sculpture was generally in harmony with the architectural features of the position it was to occupy. The Sphinx of Ghizeh — that enormous figure one hundred and ninety feet long and sixty-two feet high, cut from the rock on which he rests — was but a part of the architectonic arrangement of the great Necropolis, whose crowning glory was the Pyramids. The great majority of statues were attached to columns of the temples or palaces, or formed avenues for their approach.

The criticism of Flaxman (*Lectures on Sculpture*, II.) on those Egyptian sculptures he had seen, was this: "Their best statues are divided

into seven heads and a half; the whole figure is divided into two equal parts at the os pubis; the rest of the proportions are natural and not disagreeable. The principal forms of the body and limbs, as the breasts, belly, shoulders, biceps of the arm, knees, shin-bones, and feet, are expressed with a fleshy roundness, although without anatomical knowledge of detail; and in the female figures these parts often possess considerable elegance and beauty. The forms of the female face have much the same outline and progression towards beauty in the features as we see in some of the early Greek statues, and, like them, without variety of character; for little differences can be traced in the faces of Isis in her various representations, or, indeed, in Osiris, excepting that in some instances he has a very small beard, in form resembling a peg. The hands and feet, like the rest of the figure, have general forms only, without particular detail; the fingers and toes are flat, of equal thickness, little separated, and without distinction of the knuckles; yet altogether, their simplicity of idea, breadth of parts, and occasional beauty of form, strike the skilful beholder, and have been highly praised by the best judges ancient and modern."

In the bas-reliefs (which were generally sunken in the surface of the stone, the portions in greatest relief being on a plane with its uncut surface), the human figure is awkwardly formed and in a stiff attitude; the body above the hips is remarkably contracted. Perspective fails completely; the most violent action is by figures without joints or balance, and the king or hero of the sculpture or painting is represented three times as large as ordinary men.

From the care with which the dust, flesh, and bone of the human body were preserved, anatomy had no field among the ancient Egyptians. The embalmers who opened the body were regarded almost as enemies of the dead, and artists could not acquire that knowledge of the internal forms of man so necessary to their correct delineation. To this it may be added, that the Egyptians paid little attention to the development of the body, and consequently were not good models. Their statues are always represented clothed, at least with the waist-cloth, or *shenti*, although the garment is often so thin that it is only indicated by lines around the ankles and neck. Animals received better treatment, and the lions and sphinxes are often wonderful. These latter monsters are usually male, with a female head, and sometimes breasts, although they are found of distinct sexes. The human head is sometimes replaced by that of a ram (*criosphinx*) or of a hawk (*hieracosphinx*).

From the vast number of sculptured remains extant, it is thought that specimens of every period exist, from the earliest rude form through the highly finished colossal statues to the Greek work of the time of Alexander and the Ptolemies. No sculptors' names have been preserved, excepting Memnon, and a study of Egyptian art is confined to successive periodic divisions, in each of which it would be quite impossible to distinguish the marks of individualized labor. One of the earliest statues in the British Museum, that of Betmes, who held an important office under the Fourth Dynasty, as told by the hieroglyphics on his *shenti*, or apron, is seated. The hair is thick and parted in the middle, and the profile is considered good. The stone is a dark syenite or, perhaps, basalt, which much resembles bronze.

In the same collection the head of the statue of Thothmes III. marks the second period of Egyptian sculpture. This monarch reigned from 1574 B. C., according to Bunsen, and among the monuments he erected is the beautiful obelisk called Cleopatra's Needle. To the same period belong the curious "squatting statues" of Banofre and Anebni.

About 1400 B. C., Memnon, the son of Thothmes IV., was born. The name Amenophis III. will direct to the statues of him mentioned in this Catalogue. The colossal copy of the "Vocal Memnon" on the plain of Thebes, which daily at sunrise, according to Pausanias, "produced a sound which you might best compare to the snapping of a harp or lute string," was excavated from the Memnonium at Thebes by Belzoni, whose name is inscribed on it. "The most perfect composure and regularity of posture," says Muller, "characterize this great work, and render it almost the ideal expression of Egyptian art." Two red granite lions, dating from the reign of this monarch, are perhaps the best specimens of the Egyptian treatment of animal sculpture in the British Museum. Waagen calls them "perfect models of architectonic sculpture. The action is true to nature, and yet admirably corresponds with the severe rectilinear style of Egyptian art; all the principal proportions are correct; the forms very much simplified, according to a certain rule; at the same time, with a fine feeling for what is most characteristic in nature, everything is retained which expresses the grandeur of the lion. Add to this the greatest sharpness and precision in the working of the hard stone, the most durable and beautiful polish of the surface, and you have before you the chief elements of that grandeur of effect which characterizes the best specimens of Egyptian sculpture." In the same collection is a colossal ram's head from a criosphinx. It is about four feet and a half long, in sandstone, and is the personification of Amenra or Ammon.

Rameses I., his son Seti or Sethos I., and his grandson Rameses II. or Sesostris, carried the glory of Egypt to its highest point. It was during this period that Moses was born, and a statue of Shaaemuab, the younger brother of the princess who brought him up, is in the British Museum. On the rock-temples of Aboo-Simbel, in Nubia, were colossal figures of Sesostris; but the most remarkable head is that obtained by Belzoni in Thebes, and removed and presented to the British Museum by Salt and Burckhardt. The bust is nine feet high, and weighs from ten to twelve tons. The features are in perfect preservation; for when the head was broken from the statue, it fell into the sand face downwards, and was thus preserved from further injury. Several casts of the same intelligent head from colossi are with this.

The statues of Pasht (Bubastis or Diana) are very numerous, and nearly all in black granite. She usually bears a disc on her cat's head, fronted by a serpent, and she holds in her hand the *ankh*, an emblem of life. The scarabæus is seen in various sizes in every collection of Egyptian remains. One, cut from dark greenish granite, was brought to England from Constantinople by Lord Elgin. It is fourteen feet in circumference.

As an example of the third period, the statue of Apries, Uaprehet (Pharaoh Hophra), in black granite, in the British Museum, may be studied. His limbs are bulky and round; he kneels and holds before him a small shrine, on which is a figure of Osiris. This came from near the Natron Lakes, north of the Pyramids. Similar statues are in the Vatican.

The influence of the Greeks, who were permitted to settle at Naucratis, finally modified the national prejudice against any change from the conventional forms, and a more human expression was given to the statues of kings and other mortals; but even in the time of Hadrian the feeling was still strong against allowing any innovation in the ancient treatment of the gods, and images of the newly deified Antinous had to be made in the ancient style to insure their worship. Under the Ptolemies the arts declined, and foreign sculptors were intrusted even with the statues of the gods.

When the Greeks and Romans adopted the worship of Serapis, Isis, and other Egyptian gods, they made images after their own style, preserving only enough of the original forms to indicate clearly their nationality. Hadrian built at Tivoli the temple he called Canopus, where he placed many Egyptian gods, most of their statues being made in Rome after Egyptian models. Winckelmann tries to distinguish these imitations by the absence of hieroglyphics.

The execution of Egyptian statuary, even when from basalt, porphyry, or

syenite, among the hardest of rocks, was careful and complete, and the polish often exquisite. Besides stone, wood, bronze, and clay were used for the smaller images. The clay figures are often glazed.

The general division into four periods of Egyptian sculpture is by no means entirely satisfactory, and quite as much dependence is placed on the hieroglyphic inscriptions with which many of the statues are marked as upon any distinct artistic characters. Of the Egyptian collections in Europe, the Royal at Turin is perhaps the most extensive; but that in the British Museum nearly equals it, containing the treasures of Belzoni, Hay, and the spoils of the French army after the treaty of Alexandria. The Louvre contains many interesting specimens, and but for that unfortunate occurrence would perhaps have ranked first. The Museum of the Shubra at Cairo is excellent. In this country are the Abbott collection in New York, and the Way collection in Boston.

Etruscan sculpture has sometimes been considered merely a variety of Greek or Egyptian; but it seems rather a branch of the common stock whence both of these sprang. Little is known of the ancient Etruscans before the advent of the Pelasgi and other Greek colonists, and from that time their history is much mixed with fable. The tombs are their chief records, and many of the sculptures and sarcophagi belong to a much later period than the vaults which contain them. The general character of ancient Etruscan work was hard, ungraceful, and devoid of beauty. The grandeur of the Egyptian and the repose of the Asiatic were both absent. In later times the production of statuary must have been immense; for Pliny says, that when Volsinium, the modern Bolsena, was captured, no less than two thousand statues were carried to Rome.

The jewelry and ornamental work, so well known by the modern imitations, seem quite distinct from the style of the larger plastic work. The only artist whose name has been preserved is Mnesarchus, father of Pythagoras, who was distinguished as a gem-engraver. Many of the mythological subjects illustrated on their bas-reliefs and in statues are quite distinct both from the Greek and Roman. The deities are generally winged, and the Etruscan Mercury has a pointed beard curved outward and upward.

The Mars of Todi, in the Vatican, a bronze statuette, a boy with a goose under his arm in the Museum at Leyden, a draped male figure in the Uffizi Palace at Florence, the Chimæra, also at Florence, and the she-wolf in the Capitoline Museum at Rome, are among the best bronzes of probable Etruscan origin. Many works usually considered early Roman may have been Etruscan, and there is little to distinguish them, except that the

Etruscan frequently have inscriptions in that language cut vertically on the statue. The bronze candelabra of Etruria were celebrated among the Romans, and some of them are doubtless preserved unrecognized in the museum at Naples and elsewhere. Although the Romans derived from them most of the arts, and sent their children to them for instruction, yet the two nations were frequently at war, and from the capture (396 B. C.) of Veii, one of the principal cities of Etruria, the Etruscan power and art waned, until, in the year 91 B. C., the nation received the Roman franchise, and all distinction was lost.

In all these nations, Jewish, Assyrian, Persian, Egyptian, Oriental, and Etruscan, the eminence attained in sculpture fell far short of what we are taught to consider the limit of human power. Their best work would not be chosen now as a model for imitation; but their poorest work is not without its lesson. They have not originated one from the ashes of the preceding, but independently, in an age when there was little intercourse between nations, and when each was a school for itself. Where foreign influence existed it can be readily detected as extraneous.

Greek art presents a completed history. From the earliest beginnings to the most perfect work of the sculptor's hand, its history can be traced from authentic monuments. True it is that whole chapters have been lost, and only their titles remain; others have been transcribed so often that the hand of the copyist is heavier than the author's. With all this, the story is more complete than that of any of the nations hitherto considered. Their development was stayed before the last chapters were written. Greek sculpture left a history as complete as man may perhaps make it.

In the earliest days Dædalus carved wooden images, and his name became a generic term for all his fellow-craftsmen. He was not the first sculptor; for it is recorded that he ventured upon the innovation of giving action to statues by separating the arms and legs from their former stiff attachment to the body. Pausanias says (Lib. IX. 3 et seq.) the ancients called wooden figures *Δαίδαλα* (*Dædala*), suggesting that the artist was called after his works, and not by his own name. He also says the works of the older Dædalus, which existed in his time, were rude and uncomely, but yet had something divine in their appearance. Of these the Theban Hercules and the Lebadean Trophonius were the most renowned, and the Dance of Ariadne was copied in later times both in wood and in stone. In the British Museum is a small bronze Hercules which Flaxman considered an ancient copy of the Dædalian Hercules.

Endœus of Athens was a disciple of Dædalus, and it is said that he

studied in Egypt. Pausanias speaks of a colossal statue of Minerva in wood in the temple at Erythræ in Ionia, supposed to be his work. He opened the eyes, and gave action to legs and arms. Smilis of Ægina was another contemporary of Dædalus.

Dipœnus and Scyllis of Crete, who flourished in the 50th Olympiad, or 580 B. C., were probably the first who ventured to use marble in entire statues. Before their time the heads and extremities of wooden statues were sometimes made of various stones (*acroliths*); but the weight and brittleness of marble demanded more care in balancing and connecting the various parts than the earlier sculptors required. The drapery of these first marble statues was stiff, the folds being in almost parallel lines, and the edges arranged zigzag.

Gitidias of Sparta, and Learchus of Rhegium, are among the earliest artists who worked in metal, and most of their statues were made of hammer-work, or plates of metal beaten into shape and soldered together. Rhœcus and Theodorus, son of Telecles, both of Samos, are said to have cast in bronze, and the latter also in iron.

The bas-relief over the gate at Mycenæ is perhaps the most ancient monument of Greek sculpture now extant. It is a single stone, nine feet high, and thirteen feet wide, representing two lions standing face to face with their forepaws resting on an enlargement of the pedestal of a column which rises between them. The heads are gone; but enough remains to show the general character of the work.

Next among the archaic reliefs may be mentioned the metopes from the older temple at Selinus, in Sicily. These will be described in the succeeding Catalogue. The Æginetan marbles, the Apollo of Tenea, and some of the Branchidæ sculptures now in the British Museum, belong to the same period.

The various schools of sculpture in Greece were now emulating each other's success. At Ægina, Callon and Onatas; in Sicyon, Aristocles and his more famous brother Canachus, who made the colossal statue of Apollo at Miletus; at Athens, Hegias or Hegesias, and Critios, and Nesiotes, the latter famous for their statues of Harmodius and Aristogeiton, of which copies still exist; at Argos, the great master Agelados (B. C. 515 to 455), whose bronze statues of gods and athletes were much praised, and whose more famous pupils, Myron, Phidias, and Polycletus, brought sculpture to its perfection. The altar of the Twelve Gods in the Louvre, the Torso of Pallas at Dresden, and the delicately executed statue of Diana at Naples, belong to this period. The transition from this to the next period was

formed by some masters of whose works we have few remains. Calamis of Athens was distinguished for his horses. Pythagoras of Rhegium, who flourished about B. C. 470, worked exclusively in bronze, and his most renowned subjects were contests of heroes and statues of athletic victors. Myron also preferred bronze; but the range of his subjects was more extensive than that of Pythagoras. His statue of the faun in the Lateran at Rome is well known, and so is his discobolos in several marble copies (Pl. 2. No. 7). The statue of the runner Ladas was much admired by the ancients; a cow was also universally praised. Cicero's criticism on his works (*De Clar. Orat.*, XVIII. 70) is this: "Who does not know that the statues of Canachus are more rigid than is consistent with nature? Those of Calamis are also hard, but softer than those of Canachus. The works of Myron are not quite true to nature, but no one would hesitate to call them beautiful. Those of Polycletus are more beautiful, and clearly perfect."

It cannot be doubted that the perfection to which the statuary of Greece now attained was due, in great measure, to the admirable models constantly before the sculptor's eye. The body was cultivated as the worthy treasury of the mind and soul. The ancient Greeks did not, like the Americans of the present day, regard the body as of no importance, — as a mere beast of burden, to be worked as long and as hard as it will hold together; but they treated it as if conscious that they were made in the image of their Maker, and they cultivated it to its highest development. A man was valued for his well-ordered and beautiful body, and the national education compelled all who sought honor to work in athletic sports. Plato, Chrysippus, Timocreon, were all athletes. Pythagoras gained a prize in a pancratic contest, and Euripides was crowned at the Eleusinian Games for an athletic victory. Beauty of form was as much sought in man as now by some in the horse; and as the exercises were all done naked, all had an opportunity to admire and judge the physical beauty of every man or youth. Taine (*Philosophie de l'art en Grèce*, 1869), in describing the perfect man, says: "Even immovable and naked, the beauty of his form bore witness to his exercise. His skin, browned and toughened by the sun, oil, dust, the strigil and cold baths, did not seem unclothed; it was accustomed to the air; one could but feel it was in its element . . . it was a healthy tissue, of good tone, which indicated a free and masculine life."

Search an American city through, and no such models can be found. Modern bodies are like uncultivated fields, — waste places to the trained eye; and the works of the ancient sculptors rather than living bodies must be studied for the perfect human form. Doubtless the boat-races, where the

contestants row stripped, would help to remedy this condition of things, did the oarsmen have suitable training for beauty of development. But even this is frowned at by the prudery which faints away at the sight of God's image undisguised by the tailor, which would clothe even dogs and horses, and whose labors result in such statues as Webster and Everett in Boston. In the age of Phidias no such nonsense existed.

Phidias, son of Charmides, was born at Athens, in the seventy-third Olympiad, or about 488 B. C. He was at first a painter, and was skilled in history, poetry, geometry, and other science of his day. From Homer he drew the divine images which his brush was inadequate to express, and he soon turned to the plastic art, in which Hegias and Ageladas became his instructors. His early work was done under the administration of Kimon; but it was by Pericles that his power was recognized. The treasure taken from the Persian invaders, which had been deposited at Delos for the common benefit of the Greek states, was transferred to Athens, and partly expended in beautifying the city. Phidias, Polycletus, Myron, Praxiteles, Ictinus, and Callicrates, sculptors and architects, were ready to do the will of Pericles in a way that no ruler, however despotic, ever had commands executed before or since. The Parthenon, with its glorious sculptures, rose on the Acropolis. Phidias was without a rival in the number and excellence of his bronze statues, and in the production of ivory statues adorned with gold (chryselephantine) he stood almost alone. The gods claimed his chief work, but he did not disdain to make images of flies and fish. Martial, noticing some of the latter, which Phidias had sculptured, commends their truth to nature in three words, *Adde aquam, natabunt* (give them water and they will swim).

Of the greater works nothing now remains. The colossal Pallas Athene, which towered above the Parthenon, and the smaller statue of the same goddess within the cella of that temple are described under the title "Parthenon" in the succeeding Catalogue; but his greatest work, the statue of Zeus, made for the little temple, in the sacred Altis at Elis, may be described here nearly in the words of Westmacott: "The exposed or naked parts were of ivory; the drapery and other accessories being added in gold, and enriched in various ways. The former had on it flowers painted in their natural colors. The ivory could of course only be used in small pieces; these were shaped according to a model previously prepared, and then closely fitted together at their edges, and fastened with pins over a wooden nucleus. Zeus was represented seated on a throne composed chiefly of gold, and elaborately ornamented. At the back, over the head of the figure, were

groups of the Hours or Seasons on one side, and of the Graces on the other. At the four angles of the throne were small Victories, and on panels were various groups, as the destruction of the children of Niobe, the Theban youths carried away by the Sphinx, etc. The statue itself was about forty feet high exclusive of the pedestal. The brows of the god were crowned with a wreath of olive, and the expression of the countenance was that of calm and majestic dignity."

"He spoke, and awful bends his sable brows;
Shakes his ambrosial curls and gives the nod,
The stamp of fate, and sanction of the god;
High heaven with trembling the dread signal took,
And all Olympus to the centre shook."

In his right hand Zeus held the golden sceptre, in his left a statue of Victory.

For more than eight centuries the statue was enthroned in Elis, and then was removed to Constantinople, where it is supposed to have been destroyed by fire about 475 A. D.

The care of the Elian Zeus was intrusted to the descendants of Phidias. They were called *Phaidruntæ*, entered upon the duties of their office with solemn sacrifices to Minerva, and for six hundred years, to the time of Pausanias, the office was in the sculptor's family. The studio in which this statue had been executed was preserved with great care, and in the midst an altar was reared to all the gods. The beautiful legend which tells that Phidias stood before his finished work in thoughtful contemplation, then, raising his hands to Zeus in prayer, implored a token of divine approbation, which came in a lightning flash through the open roof, expresses well the unsurpassable nature of the work. Quintilian says: "This Pallas Athene and Olympian Zeus at Elis possessed beauty which seemed to have added something to religion, the majesty of the work was so worthy of the divinity."

The only work of Phidias, besides the sculptures of the Parthenon, of which any original exists, is, perhaps, one of the colossal figures on the Monte Cavallo at Rome. Athens compelled the sculptor to share the reverses of his great patron. His merits were for the time forgotten, and he died, 432 B. C., in exile or in prison, but whether by poison or disease is uncertain.

Alcamenes was the pupil of Phidias, and was celebrated for his statue of Venus, to which the master gave the finishing touches.

Polycletus of Sicyon was even preferred to Phidias in some instances,

and he founded the school of Argos. He sought especially the pure beauty of the human form, and so great was his knowledge, that one of his statues was called the "Canon," as establishing once for all the rules of normal youthful beauty. His Diadumenos remains in a copy once in the Farnese Palace at Rome, and now in the British Museum. It was remarked by the ancients that Polycletus represented men resting on one foot, while the other was raised slightly or drawn back. While most of his work was in bronze, the famous Hera or Juno of Argos was of gold and ivory. The colossal head in the Villa Ludovisi (Pl. 9, No. 55) may be a copy of this in marble.

Naucydes was a pupil of Polycletus, and closely copied his style. He made a chryselephantine Hebe for the Hera at Argos. The Discobolos in the Vatican is an ancient copy of one of his famous statues (Pl. 2, No. 8). The Phigalean Marbles belong to this period.

Scopas of Paros was occupied about 350 B. C., with other artists, in the decoration of the Mausoleum at Halicarnassus. The Apollo Citharædos (Pl. 3, No. 14), which was brought to Rome by Augustus, and a Mars, of which the statue now in the Villa Ludovisi (Pl. 1, No. 1) may give an idea, were among his most celebrated works.

Praxiteles was born at Athens, about 392 B. C. His Venus of Cnidos (Pl. 5, No. 29) was regarded as one of the greatest works of antiquity. King Nicomedes of Bithynia offered to cancel the whole national debt of Cnidos for this exquisite statue. The Apollo Sauroktonos in bronze (Pl. 3, No. 12), the faun called by Pausanias *periboetos*, most famous (Pl. 7, No. 38), show his tender and delicate style. The statues of the Niobidæ, which were in the temple of Apollo Sosianus, belong to this period; but whether the group of Niobe and her youngest daughter (Pl. 2, No. 9) is the work of Praxiteles or Scopas is very uncertain. It is said that Praxiteles was the first sculptor who ventured to make a statue of Venus entirely naked, and the epigram says, "Paris saw me naked, and Anchises and Adonis. I know of these three only. Where did Praxiteles see me?"

The bas-reliefs on the temple of Niké apteros on the Acropolis, the Apollino at Florence, and the Eros in the British Museum, belong to this period.

Ctesilaus is known by his wounded Amazon, now in the Vatican. From this time fauns and satyrs became usual subjects for the sculptor, and statues of these rustic beings are the most numerous in almost all collections of antiques. Callimachus, the designer of the Corinthian capital, flourished at the same time with Praxiteles.

Lysippus was the favorite sculptor of Alexander the Great, who would allow no other to model him. So prolific was this Sicyonian, that it is said his works amounted to fifteen hundred, doubtless an exaggeration. Hercules, the representative of physical manly power, was his favorite subject. The *Apoxyomenos* (Pl. 2, No. 6), an athlete scraping himself with a strigil, was very celebrated, and a marble copy is in the Vatican. Lysippus aimed at effect by reducing the size of the head below its normal proportion. All his work was in bronze, and among his celebrated statues were figures of animals much praised by the ancients.

From the death of Alexander to the conquest of Greece by the Romans, the works of art are usually grouped into a last and less brilliant class. Chares of Rhodes, a pupil of Lysippus, made the famous bronze Colossus of Rhodes, which stood at the entrance of the harbor, and was overthrown by an earthquake soon after its completion. The *Laocoön* (Pl. 2, No. 10) was executed by Agesander, Athenodorus, and Polydorus. Of the same school were Apollonius and Tauriscus, the sculptors of the group now in Naples, called the *Farnese Bull* (*Toro Farnese*). The *Dying Gaul* and the group of *Arria and Pætus* belong to this epoch.

The Roman conquerors of Greece did not hesitate to remove to Rome any works of art found in the captured cities. Greek art became merged in Roman, for the Greek sculptors followed their works to Italy. The Augustan age was rich in beautiful productions. The *Venus de Medici* (Pl. 5, No. 24), in the Uffizi at Florence, executed by Cleomenes of Athens; the *Farnese Hercules* (Pl. 4, No. 21), a work of the Athenian Glycon; the *Belvedere torso* of the Vatican, by Apollonius of Athens; the *Borghese Gladiator* in the Louvre (Pl. 2, No. 11), by Agasias of Ephesus; the *Diana of Versailles* (Pl. 3, No. 16), in the same collection; the *reposing Nile*, in the Vatican; and the *Apollo Belvedere* (Pl. 3, No. 13),—all belong to this period. Of the portrait statues, the armed *Augustus* (Pl. 7, No. 37) is one of the noblest. In the time of Hadrian a new impulse was given to plastic art, and a new ideal form (*Antinous*) produced.

While all the ideal statues bear the Greek imprint, in the portrait statues Roman manners and thought are as plainly stamped. Female portraits were often of the grandest execution, as the two sitting statues of *Agripina* at Naples and Rome, and the so-called *Pudicitia* (Pl. 6, No. 34). Busts and statues of the emperors are preserved in great number; not a remarkable fact when it is remembered that the law enjoined on every Roman family the possession of a portrait of the reigning emperor.

In bas-relief Roman art was chiefly historical, and specimens are seen on

the Arch of Titus and the monuments of Trajan. The Arch of Constantine, the Antonine Column, and the Arch of Septimius Severus (203 A. D.), are decorated with bas-reliefs which show, in the order named, a decline in art. Another branch of sculpture, the carving of sarcophagi, was revived during the period succeeding the Antonines. Perhaps the importation of Egyptian monuments had awakened a taste for these unwieldy receptacles for the dead. Evidently they were made in quantity, and supplied as needed; for the repetitions of the same compositions are numerous.

In the year B. C. 146, Carthage and Corinth were destroyed by the Romans, and in the fall of the latter city the last blow was given to Greek national art. Lucius Mummius transported to Rome the most beautiful of the artistic work with which Corinth was filled, to grace his triumph, and Livy records this as the first importation of paintings to Italy. This spoil excited the astonishment, if not the intellectual appreciation, of the Romans, and it became at once the fashion to collect from conquered countries all of art that survived the destroying hand of war. Mummius himself had no especial love for art, and Velleius Paterculus says that when he shipped the pictures he had taken from Corinth, he gave directions that should the captains of the vessels lose them they were to provide new ones! Cicero was an able patron of art, and in his letters and orations much may be gathered about the statues most highly prized in his day. In his invectives against Verres, who had plundered the Sicilians to stock his gallery, we find a partial list of stolen statues. A Cupid by Praxiteles, a Hercules in bronze by Myron, two Canephoræ by Polycletus, the Diana of the Segestans, the Mercury which Scipio had presented to the Tyndaritani, an Apollo from the temple of Agrigentum, Ceres from Catania, and the Sappho of Silanion from Syracuse, were in the catalogue. Cicero unwittingly commends the diligence of Verres in his art pursuits, when he speaks (*In Verrem*, Lib. IV.) of "what Verres calls his inclination, his friends disease and madness, the Sicilians theft"; for no ardent follower of any branch of learning ever escaped the charge of madness from friends or enemies.

The orator himself spent large sums in adorning his villas with foreign plunder. In a letter to his friend Atticus (*Ad Atticum*, Epist. I. 4) he writes: "The statues you sent me before I have not yet seen; they are at my Formian villa, where I think of going. I shall transport all to Tusculum, and should I begin to be overstocked, I shall ornament Caieta." In another (*Ibid.*, Epist. IX.): "I am anxiously waiting for the Megaric statues and hermæ, about which you wrote to me. Whatever of the same kind you may have, which you think worthy of my academy, do not hesitate

to send, and trust to my purse. These sort of things are my delight. I particularly want such as are most suitable to my gymnasium." And again: "I have paid L. Cincius 20,400 sesterces [about \$1,000] for the Megaric statues."

The great demand for portrait statues and busts checked inventive genius, and the favorite form of heavy armor casings or drapery reduced the sculptor's work to neat finishing, careful detail, servile imitation, by no means compensating for the bold expression and striking effect of the masters. There were, however, sculptors of eminence in Rome,—as Pasiteles, who made a statue in silver of the infant Roscius; Colotes, a namesake of a sculptor of the time of Phidias; Arcesilaus; Strongylion, whose Amazon with beautiful legs was called *Euknemis*; and Evander, who excelled in bas-relief.

Julius Cæsar embellished Rome and many cities of Gaul, Spain, Greece, and Asia Minor with temples and statuary. Under Augustus sculpture flourished with the kindred arts. The so-called Germanicus (Pl. 1, No. 4) in the Louvre belongs to this period. Tiberius wished to possess a statue of an athlete (Pl. 2, No. 6) which stood in the Baths of Agrippa; but the popular clamor compelled him to restore it to the people, who could prize the great work of Lysippus. Nero, according to Pausanias, obtained no fewer than five hundred statues from the temple of Delphi, a rich storehouse which had been plundered before. Most of them were used to decorate his golden palace.

Under Trajan, Hadrian, and the Antonines art reached its zenith in Rome. The Arch at Ancona, the Column of Trajan, and the remains of the sculptured ornament of his Forum; the Egyptian statues and other art-treasures which have been discovered in the ruins of Hadrian's Villa at Tivoli; the Antinous and Lucius Verus; the equestrian statue of Marcus Aurelius,—all testify to the glory of Rome at this time; but when Constantine erected his arch he took the bas-reliefs from the noble Arch of Trajan, for no artist could be found capable of such work. When Constantine removed to his new capital, at Byzantium, the most valuable statuary from the City of the Seven Hills (A. D. 330), Rome and Roman art rapidly declined.

Cassiodorus affirms that the number of statues in Rome nearly equalled its population at a time when that was at its maximum. The Northern hordes, followed by the no less destructive rage of the early Christians, whose superstitious horror of idols was only equalled by their ignorance, left hardly a specimen of art visible in the Eternal City at the beginning

of the fifteenth century. Many had been thrown into the Tiber; others were left undisturbed in the ruins of villas and baths and palaces. The only statues remaining were four in the Baths of Constantine, the equestrian statue of Marcus Aurelius, and that on Monte Cavallo.

Poggio Bracciolini of Florence was the first to awake from the sleep of centuries, and to his enlightened taste we owe the recovery and preservation of many of the statues which now adorn the galleries of Europe. His enthusiasm inspired Cosmo de Medici to found the Museum Florentinum, which Lorenzo de Medici greatly enriched. The latter also established an academy for the study of the antique, and there Michael Angelo Buonarrotti commenced his wonderful career as painter and sculptor. The search for antiquities at this time was prosecuted with great success. The ruins were dug over, and popes and cardinals strove with each other for the treasure-trove. Dallaway, in his "Anecdotes of the Arts in England," has given a concise list of some of the most interesting discoveries, which may be quoted:—

"The equestrian statue of Marcus Aurelius was found in the pontificate of Sixtus IV. (1471–1484) on the Cælian Hill, near the present Church of St. John Lateran. About the year 1540 it was removed by Paul III. to the Capitol under the direction of Michael Angelo.

"The torso of Hercules in the Vatican was found in the Campo de Fiori in the time of Julius II.

"The group of the Laocoön was discovered in the vineyard of Gualtieri, near the Baths of Titus, by Felix de Fredis, in 1512.

"In the reign of Leo X. the Antinous, or Mercury, according to Visconti, was found on the Esquiline Hill, near the Church of St. Martin. Leo was likewise successful in recovering from oblivion the Venus called De Medici. It was found in the portico of Octavia, built by Augustus near the Theatre of Marcellus. Removed to the gallery at Florence by Cosmo III., 1676.

"The colossal statue of Pompey in the Spada Palace was found during the pontificate of Julius III. (1550–1555) near the Church of St. Lorenzo in Damaso.

"The Hercules (Pl. 4, No. 21) and the group of Dirce, Zethus, and Amphion, called 'Il toro Farnese,' now at Naples, were dug up in the Baths of Caracalla and placed in the Farnese Palace about the middle of the sixteenth century.

"The Apollo Belvedere and the Gladiator of the Villa Borghese (Pl. 2, No. 11) were taken from under the ruins of the palace and gardens of Nero at Antium, forty miles from Rome, when the Casino was made there by Cardinal Borghese, during the reign of Paul V. (1605–1621).

"Soon after the Sleeping Faun [since in the Barbarini Palace, now in the Glyptothek] was found near the Mausoleum of Hadrian.

"The Mirmillo expirans, or Dying Gladiator [Gaul] of the Capitol was dug up in the garden of Sallust, on the Pincian Hill, now the Villa Borghese. It was purchased by Benedict XIV. of Cardinal Ludovisi. The small Harpocrates and the Venus of the Capitol were found at Tivoli in the same reign.

"The Meleager, once in the Piccini collection, now in the Vatican, was found near the Church of St. Bibiera."

The collections of statuary most celebrated in Europe date from or subsequent to these discoveries. The Belvedere, which gives the famous Apollo its name, was built for the Vatican by Julius II., and was the first repository of sculpture in Rome. Paul V. commenced the Borghese collection, and the Mattei was contemporary. Urbain V. collected the Barbarini Marbles. Cardinal Alexander Albani, the friend of Winckelmann, and nephew of Clement XI., formed the collection which bears his name. This consists chiefly of reliefs, but numbers among the treasures still left to it a bronze statue of Apollo Sauroktonos (Pl. 3, No. 12). Benedict XIV. placed most of the sculptures discovered in the ruins of Hadrian's Villa during his reign in the Campidoglio. Clement XIV. designed a museum in the Vatican, and during his short pontificate collected some marbles. His successor, Pius VI., completed his plans, and the result is known as the "Museo Pio-Clementino." The once famous Farnese collection was in the palace begun by Paul III. (1534-1545), and is now part at Naples and part in England. From the Albani collection Napoleon removed to Paris two hundred and ninety-four of the finest statues at the same time that he robbed the Vatican, and when they were restored, in 1815, Cardinal Guiseppe Albani sold them there, to avoid the heavy expense of removal. In 1843, Gregory XVI. established in the Lateran Palace the *Museum Gregorianum Lateranense*. It contains many antiques for which there was no room in the Vatican or Capitoline Museum. In the Vatican, besides the Museo Pio-Clementino, which was arranged by Visconti, and despoiled by the French in 1797, are the Museo Chiaramonti, founded by Pius VII. (Gregorio Barnaba Chiaramonti); also the Braccio Nuovo, in 1821; and the Etruscan and Egyptian museums, added by Gregory XVI. in 1836. The three museums on the Capitoline Hill, the palace of the Conservatori, the Etruscan, and the Campidoglio, although less extensive than the Vatican, are rich in many exquisite statues and bas-reliefs.

In Florence the Uffizi Gallery contains the principal sculptures. The

original collections of the Medici family were scattered by sale and plunder, and in 1560 Casimo I. commenced a new collection. Ferdinand I. and Casimo II. continued his plans, and made the collection one of the most interesting in Europe. The Pitti collection, made some time later, is richer in paintings than in sculpture. The Egyptian Museum contains the antiquities of Rosellini. In Naples the Museo Nazionale, once the Museo Borbonico, contains many statues from the Farnese Palace at Rome, but is chiefly rich in antiquities from Herculaneum and Pompeii.

In France the Museum of the Louvre was commenced by Francis I., who sent the distinguished painter Francesco Primaticcio to Rome to obtain decorations for his palace. The envoy returned with one hundred and twenty-five statues, busts, and mutilated figures. It is interesting to see what was thought of the Louvre in its early days. Heylyn, in a book of travels in France, published in 1656, says (p. 117): "But the principal beauty, if I may judge of this so much admired palace of the Louvre, is a low, plain room, paved under foot with bricks, and without any hangings or tapestry on the sides, yet being the best set out and furnished, to my content, of any in France. It is called 'La Salle des Antiques,' and hath in it five of the ancientest and venerablest pieces of all the kingdom. They were bestowed on the king by his Holiness the Pope." At one time most of the statues were removed to Versailles and Marly. The immense number of statues which Napoleon I. obtained from Italy by the Treaty of Tolentino (February 19, 1797) were added to the national collection, and the Emperor took the precaution to have casts and engravings made of all the statues, as if foreseeing their speedy return to their owners on his downfall.

In Munich the Glyptothek, founded in 1816, is the chief storehouse of antique sculpture. This grand collection was commenced by the crown prince Ludwig von Bayern in 1805, but it was several years before it assumed any considerable importance. The Bevilacqua collection at Verona, the Æginetan Marbles, and portions of other private collections, were successively purchased, and finally a large portion of the Albani collection, which had been carried to Paris by Napoleon, and sold there by the owner after he had, on the downfall of the Bonaparte, recovered possession of his stolen property, was added, and the whole placed in the building designed by the architect Leo von Klenze.

In Dresden there is a remarkable collection of casts made by the celebrated painter Raphael Mengs, the friend of Winckelmann, and purchased by Frederic Augustus, Elector of Saxony. This is valuable not only for the number of antiques thus reproduced, but especially for the fact that

many of the originals of these casts have disappeared from Rome, or have been mutilated or changed by restoration. The casts were made at a time when few if any restrictions were put upon the process, and as Mengs was commissioned by Carlos III., king of Spain, to obtain casts of all the best statues of antiquity for the Escorial, he had at the same time copies made for himself.

In the Japanese Palace at Dresden is the Augusteum, or collection of antiques founded by Augustus II., who bought the fine collection of Prince Chigi, some of the Albani marbles, and not a few from other sources. His successor, Augustus III., added many sculptures found in the ruins of Antium, and the three beautiful statues from Herculaneum, once the property of Prince Eugene of Savoy. Although there are here many exquisite fragments, the greater part are sadly mutilated and badly restored.

In England, in the time of James I., the Earl of Arundel, who had travelled much, was the first collector of antiques. To him all lovers of art in England look as the founder of art in that kingdom. An old author (Peacham in his "Complete Gentleman," 2d ed., 1634) says: "And here I cannot but with much reverence mention the everyway Right Honorable Thomas Howard, Lord High Marshal of England, as great for his noble patronage of art and ancient learning as for his birth and place; to whose liberal charges and magnificence this angle of the world oweth the first sight of Greek and Roman statues, with whose admired presence he began to honor the gardens and galleries of Arundel House about twenty years ago, and hath ever since continued to transplant old Greece into England. King Charles, also, ever since his coming to the crown, hath amply testified a royal liking of ancient statues by causing a whole army of old foreign emperors, captains, and senators all at once to land on his coast, to come and do him homage, and attend him in his palaces of St. James's and Somerset House. A great part of these belonged to the great Duke of Mantua; and some of the old Greek marble vases, columns, and altars were brought from the ruins of Apollo's temple at Delos by that noble and absolutely accomplished gentleman, Sir Kenelm Digby, Knight. At York House, also, the galleries and rooms are ennobled with the possession of those Roman heads and statues which lately belonged to Sir Peter Paul Rubens, Knight, that exquisite painter of Antwerp. And thus we have of late years a good sample of this first sort of antiquities, accompanied with some novelties, which, nevertheless, cannot but fall short of those in other countries, where the love and study of them is far ancients and the means to come by them easier."

The Pembroke and Pomfret collections of marbles were formed out of the dispersion of the Arundel collection in 1678. Among many other private collections in England may be mentioned that of the Earl of Shelburne, afterwards Marquis of Lansdowne, still preserved at Lansdowne House; and that of Charles Townley, which was bequeathed to the British Museum. Most of the private collections are accessible to students, and have been placed at the disposal of everybody by means of casts and photographs, although some are carefully guarded, and all applications for copies refused. It is well known that in nearly all the public collections of Europe certain photographers hold a monopoly, and there are still statues in Italy whose custodians will allow no one to mould.

From this brief review of the general history of the sculptures now preserved as antiques, we may proceed to a description of the processes by which these treasures may be enjoyed everywhere. Photography, although the cheapest means, is also the least satisfactory when taken alone; for, if the pictures are large, the proportions are distorted, and the stained surface of most ancient marbles and their position in ill-lighted halls, where it is often impossible to obtain a good view, render the photographer's work often unsatisfactory. On the other hand, it preserves to us the marking and defects of the marble, and often allows us to distinguish modern restorations and repairs. So a collection of casts should also be accompanied by a collection of photographs of the originals. Those who wish finer pictures will select photographs taken from casts, as casts have a better surface, and can be placed in a better light.

CASTS AND CASTING.

To judge correctly of the value of casts when, as is unfortunately the case, poor casts are more common than good ones, requires some slight knowledge of the way casts are made. The materials used are plaster of Paris for large casts, and sulphur or plaster for medals, coins, cameos, or small relief sculptures.

Sulphur Casts. — Ordinary stick brimstone is melted in a ladle, and the moulds prepared as follows: if a coin or gem of a regular form and of small size is to be the mould, roll around it tightly a narrow strip of thin sheet-lead or paper; wet the mould in cold water, taking care that no large

drops remain on the surface, and pour in the melted sulphur. The sulphur may be colored with red-lead or vermillion.

Wax Casts.—Small articles are often cast in wax when intended only for temporary use or for any slight modification of the original. Thus a cast may be taken of the face of a statue by moistening the surface with cold water and pouring wax over it. This mould may be altered as the artist may wish by modelling the pliant wax, and then a cast in plaster taken from this.

Gelatine Casts.—If for any purpose a colored cast is required, isinglass may be used when quite hot.

As described, all these processes suppose the reverse of the original to be obtained, and while in some cases this is all that is desired, yet usually a fac-simile of the original is the object of the moulder, and the process in which plaster is the usual material is the one most complete, as both mould and cast may be of the same material however large.

Plaster Casts.—The property which fresh plaster or sulphate of lime possesses of setting, when tempered with water, and becoming hard and firm, renders it of great use in these processes. The modeller surrounds his clay model with a coating of plaster. When this has set, the clay is removed, and the plaster forms what is called a waste-mould. This is filled with fresh plaster, after being carefully oiled, and, when this has set, the waste-mould is knocked away by hammer and chisel, and necessarily destroyed in the process. Even with the greatest care the blunt tools are apt to slip and cut into the cast; but such damage is easily repaired by a little fresh plaster. It is well to have the plaster of which the waste-mould is formed colored, so as to make a marked contrast with the white cast. The cast thus obtained is carefully dried and oiled, and then the *safe-mould* is made on it in the following way: A portion of plaster is placed on the cast, taking care that it only covers such portions as will allow it to be removed without disturbing the surrounding parts. This is allowed to partially set, and is then trimmed with smooth, slightly inclined edges. Small notches or nicks are made in each edge, and the edges oiled. Another portion is then added, and thus the whole cast covered with a patchwork of pieces of the mould, all easily separable, and often not covering more than a square inch of the cast where it is irregular or much undercut. To keep these small pieces in place when the cast is removed and the mould set up for another cast, their surface is smoothed and oiled, and another thicker coat of plaster, forming the *shell*, is put over it. When the safe-mould is fully dry and well oiled, it becomes very hard, and with care may be used for a

number of impressions. To use it, the pieces are carefully cleaned and fitted, the shell put on them, and the whole made firm by cords or ropes. A mixture of the finest plaster is then made with water, and poured into the mould, which, if of a statue or bust, is always open at the bottom. This forms the outside coating of the cast, and it is thickened and strengthened by plaster of an inferior quality. Where the cast is large or the limbs are projecting, they are strengthened by bars or rods of iron inserted in the soft plaster, care being taken that they do not come too near the surface, as they are liable to stain the plaster. Sometimes many pounds of iron are used in a single cast.

It is usual to cast the trunk in one mould and the head and limbs (where these are distinct from the body) in separate ones, and then unite the cast portions by means of a little fresh plaster. So the bases of busts are cast separately, and one can have a choice of these for any particular cast.

Where casts are to be transported, or where an arm is greatly extended, as in the left arm of the Borghese Gladiator (Pl. 2, No. 11), it is usual to cast them with the iron rod, which forms a sort of skeleton, slotted and attached to the socket in the trunk by an iron pin, which can be easily removed if the limb is to be separated for study or draughting or the whole cast has to be moved. Small statuettes are fitted by mortise and tenon joints, as may be seen in the anatomical statuettes, and the Youth returning Thanks, by Brucciani. It is also an advantage to have the body of the statue in several pieces, both for safety and for convenience, the divisions being either horizontal or concealed in the folds of drapery. If the casts are to be permanently located in a museum or public hall, the joints may be closed by plaster and entirely concealed by paint.

When the fresh cast comes from the mould,—and the time it should remain undisturbed varies, but is seldom less than twenty-four hours,—it is still damp, and must be carefully dried. In this process small portions with slender attachments are very apt to drop off, and must be replaced. The casts may also crack if dried too quickly, or be stained if the mould has been carelessly oiled. If the casting has been successful the cast will be marked with a network of fine lines made by the joints of the pieces of the mould (see the photographs of the Faun, No. 38). The fineness of these lines and the sharpness of their intersections indicate the condition of the mould and the consequent value of the cast. In old or carelessly used moulds the edges and corners get rubbed or broken, and then the fine raised line becomes a thick ridge. Hence it is better to purchase casts with these marks on them. Another defect is where the pieces of the mould are

not bound firmly together, and one or more yield to the pressure, and the corresponding portion of the cast is raised or sunk below the common surface.

When the cast is complete, and those portions added which have been cast separately, a skilful workman removes the cast marks, leaving the surface a fac-simile of the original. This is too often left to unskilled or careless hands, and the cuts and gashes made are sand-papered over until the whole surface of the part is destroyed. This is the condition of the images for sale in the streets, and not unfrequently of those in cast-factories.

When the lines are removed the cast may be oiled with boiled linseed-oil, and then painted with very thin paint several coats, the last containing turpentine or benzine in place of oil to give a dead tone and avoid any gloss. Where the nature of the cast allows it, a perfect fac-simile of the original may be made by coloring, even the veins and flaws in the stone being copied; this coloring is especially desirable in casts of the dark marble or basalt statues, for a white cast makes the figure appear much larger and coarser than the dark-colored original.

In schools and museums it is much better to have the casts painted, as they can then be easily kept clean; but a cast once painted should not be repainted, but carefully washed when soiled; and for this purpose any paint-cleaning substance may be used.

In casting from a marble, of course the waste-mould is omitted, and the safe-mould is built up directly on the original. In the *Thalia* of the British Museum, which has never been cast, where the lower folds of the drapery are deeply cut, the process of moulding would occupy many weeks and the complete mould consist of many hundred pieces.

In casting from bronzes it is found that the patina and the green rust so much prized are removed or damaged by ordinary casting, so that usually permission to mould valuable bronzes in this condition is refused.

In casting from life, the body is well oiled or greased, and it is well to remove all hair if possible, and the plaster is mixed with warm salt-water to avoid a chill and to hasten the setting. The warmth of the body facilitates this, and in about ten minutes the mould may be carefully removed. As it is not possible for a subject to remain in the same position long enough to have a safe-mould built over the part to be cast, the whole arm, if that be the portion cast, is covered with plaster at once, and strong threads laid flat on the skin as the plaster is spread over, wherever it will be necessary to divide the mould, and when the plaster has partly set, but before it becomes hard, the threads are pulled out by both ends, thus cutting the mould into

segments and allowing its removal. The face requires greater care. The eyes are closed and the whole face is oiled; the hair may be kept down by lard. The upper part of the face is first covered with warm plaster, leaving the nose and mouth free; this avoids the constrained expression almost inevitable in the process if breathing is in any way interfered with. The nostrils are then plugged with oiled cotton and the nose covered, the subject breathing easily through his mouth in the mean while; and when this has set, the cotton plugs are pulled out and the mouth covered, thus transferring the breathing to the nose. The mould of a mask thus taken can have the eyes opened by a skilful modeller, and the casts, if well done, will have a satisfactory appearance.

When the statue or solid to be moulded is not large, a shell is selected which will fit loosely around it, and hot glue or gelatine is poured between. When the glue has cooled and solidified, the shell is removed and the glue carefully cut open and the original taken out. The material is so elastic that the mould may be removed from rounded and projecting portions, and so need not be in many pieces. Glue moulds when old warp and become curiously distorted, but for a few copies are very convenient and sharp.

Casting from Leaves.—Take a fresh leaf and lay it on moist, fine-grained sand in the position, and with the side uppermost, that is to be cast; the sand must be banked up beneath it that it may be perfectly firm. With a broad camel's-hair brush the whole surface of the leaf is to be coated with a mixture of wax and Burgundy pitch melted. As soon as this becomes solid, dip the leaf in cold water, and the wax will become hard and tough enough to permit the leaf to be pulled away from it without altering the form. The wax mould is then placed on sand as the leaf was originally, and a thin mixture of plaster of Paris poured over it, forcing it into all the interstices by means of a camel's-hair brush pressed down gently against the surface.

Plaster is of various qualities, and only the superfine should be used for small casts or for lining the moulds for large ones. Frequently the cheap French casts are made with so thin a skin of French plaster that it chips off from the inferior material beneath when subjected to the jars of transportation. The wax for waste-moulds, which is used in preference to plaster when the object is much undercut, is made of one ounce of white beeswax to two ounces of rosin, with a table-spoonful of honey to every ten or twelve pounds of the mixture. To wash painted casts use one ounce of soda in a gallon of water.

The tools needed in removing a waste-mould are a blunted chisel from

half an inch to an inch wide and a wooden mallet of five or six pounds' weight. A spatula or modelling-knife is used to distribute the setting plaster evenly. Desachy, at Paris, has made casts by backing a thin layer of plaster with a linen web, and thus great saving in weight is effected; but if once broken, the casts cannot easily be repaired. More minute descriptions might be given, but as the object is to simply give the reader a general knowledge of casting as an aid in judging of the quality of casts, perhaps enough has been written.

Among the principal makers of plaster casts are :—

DOMENICO BRUCCIANI, 40 Russell Street, Covent Garden, London.
 FRANCHI AND SON, 15 Myddelton Street, Clerkenwell, London.
 JACKSON AND COMPANY, 45 Rathbone Place, London.
 F. BARBEDIENNE, 30 Boulevard Poissonnière, Paris (bronzes).
 BUREAU DE VENTE DU MOULAGE, Palais du Louvre, Pavillon Daru, Paris.
 M. GHERARDI, 45 Rue Monsieur le Prince, Paris.
 THOQUET ET MARCHON, 27 et 29 Rue Guénégaud, Paris.
 DESACHY, Paris.
 OUDRY, Paris.
 TOQUIÈRE, Paris.
 G. CANDIOTTI, Rome.
 LEOPOLDO MALPIERI, Via del Corso, N. 54, Rome.
 STIATTESI, Florence.
 PIETRO PIEROTTI, Milan.
 ADOLF MARK, 3 Maximiliansstrasse, Munich.
 KÖNIGLICHEN MUSEUM, Berlin.
 SOCIETY FOR THE REPRODUCTION OF OBJECTS OF RELIGIOUS ART IN BELGIUM, Bruges.
 ROTHERMUNDT AND SON, Nuremberg.
 PAUL A. GAREY, 6 Province Court, Boston.
 LIEBERING, Oberwesel.

CATALOGUE.







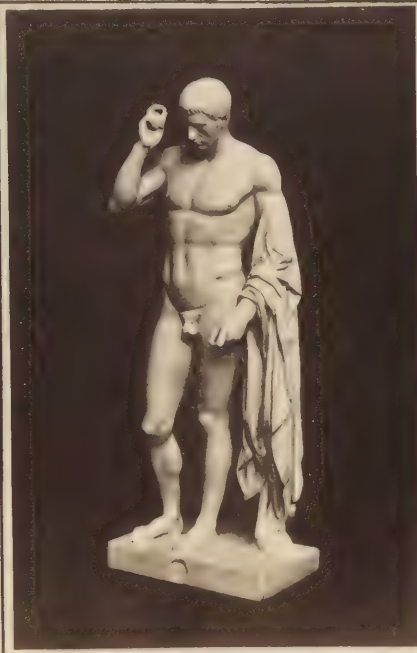
MARS



ARIADNE DESIRING



LIBERTY



GERMANICUS



JASON



CATALOGUE.

ACHILLES, the son of Peleus and Thetis, was the bravest of the Greeks during the Trojan War. Thetis plunged him in the Styx in his infancy, and thus made every part invulnerable, except the ankle, by which she held him. In his youth Chiron the centaur was his tutor. His mother knew that he must perish in the war, and that Troy could not be taken without his aid; to avoid this until the last, she sent him disguised in female clothes to the court of Lycomedes in Scyros. There he became the father of Neoptolemus. Ulysses, knowing the oracle, went as a merchant to the court, offering robes and jewels as well as arms. Achilles chose the arms, and, thus discovered, joined the Greeks before Troy. When Agamemnon deprived him of Briseis, he withdrew in anger, but the death of Patroclus recalled him to take vengeance on the Trojans. He slew Hector. At the close of the war Achilles was charmed with Polyxena, and while with her, in the temple of Pallas, was wounded by Paris in his only vulnerable part. He was buried at Sigeum.

1. Statue. Parian marble; height, 6^{ft.} 8^{in.} = 2.30^{m.} without plinth. *Louvre.*

A statue formerly in the Villa Borghese at Rome, afterwards in the Villa Pinciana, now in the Louvre. Clarac thought it might be a copy of a bronze of Alcamenes. The attributes seem rather those of a young athlete than of the bravest of the Greeks. A warrior clad only in his helmet leans lightly on his lance in an attitude of repose and meditation. A ring encircles his right leg just above the ankle, perhaps to guard the vulnerable spot. The left forearm and the ends of some of the toes are restorations. 24. II. pl. 14.

Bureau du Moulage, Louvre. 150 f. Reduction, about one half, by Gherardi. 20 f.

2. Bas-relief. Marble; height, 2^{ft.} 11¹/₄^{in.} = 0.897^{m.}; width, 2^{ft.} 11¹/₄^{in.} = 0.898^{m.} *Louvre.*

Achilles stands sadly with Patroclus and Automedon. He has lent his arms to his friend as he departs on his ill-fated expedition. From the Villa Borghese, a fragment. 24. III. pl. 23. 1.

3. Bas-relief. Marble; height, 1^{ft.} 11^{in.} = 0.585^{m.}; width, 3^{ft.} 8^{in.} = 1.12^{m.} *British Museum.*

A sarcophagus representing Achilles in Scyros. Part of a similar composition is in the Villa Belvedere at Frascati. *See also SARCOPHAGUS.*

ACTÆON. A famous huntsman, grandson of Cadmus. He saw Diana bathing, and was transformed into a stag by the indignant goddess. His own dogs devoured him.

1. Statue. Marble; height, 3^{ft.} 4^{in.} = 1.02^{m.} *British Museum.*

The hunter is seized by two of his dogs, Melampus and Ichnobates. The body is naked, sav-

ing a lion's skin thrown back over the shoulder. The horns are just budding from his head, and the body is drawn back on the left leg. The dogs are tearing the right thigh, while with his right arm Actæon strikes at his assailants. The head, although ancient, does not belong to this statue, and the horns, both hands, the neck, and part of the nose are modern. Found in 1774 in the ruins of the villa of Antoninus Pius near Civita Lavinia. 40. I. p. 295.

Cast by Brucciani. £ 2.

ACTORS. Among the Greeks actors were held in esteem, and distinguished men did not hesitate to perform in public. All wore masks, and the female characters were taken by young men. The Romans, however, never regarded the histriones as very respectable. They were usually slaves or freedmen.

1. **Statue.** Marble of Luni; height, 2^{ft.} 2¹/₄^{in.} = 0.668^{m.} *Vatican.*

A slave wrapped in a garment over his tunic, which has close-fitting sleeves, is seated on an altar, resting on his right arm. He has on a mask with huge distorted mouth, and his head is bound with a wreath of flowers. A similar figure with the head turned to the left is in the same collection. Once in the Villa Mattei. 86. III. pl. 28.

2. **Statue.** Marble of Luni; height, 3^{ft.} 4^{in.} = 1.015^{m.} *Vatican.*

A standing figure clothed like the preceding to personate a slave. The border of the outer garment is fringed, and coarse sandals on his feet. The head is modern, and the comic mask has a curled beard and mustache. Found at Præneste (Palestrina). 86. III. pl. 29.

ADONIS. A beautiful youth beloved by Venus. He was killed by a wild boar, and the goddess transformed him into an anemone. Proserpine allowed him to return to earth half of each year.

1. **Statue.** Grechetto; height, 5^{ft.} 10^{in.} = 1.779^{m.} *Vatican.*

The famous Adonis of the Vatican was perhaps an Apollo, but the name seems too well established to be set aside by mere conjecture. The form is entirely naked, and presents a youthful grace and lightness in harmony with the superhuman beauty of the face. The head is bound by a fillet, and the right hand holds an arrow. It was found, badly mutilated, in 1780, on the Via Labicana, not far from Rome. Both arms, the right shank, left foot, and the end of the nose were restored by Carlo Albacini in an admirable manner. 24. II. pl. 12; 86. II. pl. 32.

Bureau du Moulage, Louvre. 100 f.

2. **Statue.** Marble; length, 4^{ft.} = 1.22^{m.}; width, 1^{ft.} 5^{in.} = 0.43^{m.} *British Museum.*

An effeminate youth, partly clothed, lies asleep on a rock. A cap or hood covers his head, and his sandals are strapped on. It was found near Roma Vecchia. 40. I. p. 247.

3. **Statue.** Marble. *Museo Nazionale, Naples.*

A slender, youthful form, resting the left hand on a trunk, on which are a bow and quiver.

4. **Statue.** Marble; height, 7^{ft.} 1¹/₄^{in.} = 2.135^{m.} *Vatican.*

This is usually called Narcissus, but was considered by Visconti an Adonis. The beautiful figure, the wound in the right thigh, and the sad, astonished expression of the face, all indicate that the learned Italian was correct. The left arm is bent upwards from the elbow. 86. II. pl. 31.

5. **Head.** Marble. *British Museum.*

Found near Rome, and once in the Villa Montalto of Sixtus V. It is covered with the Phrygian, conical cap, and the lower part of the face and neck are closely draped, indicating the Adonis of the lower world, or Bacchus in his character of Adonis. 40. I. p. 340.

ADORANT. See YOUTH RETURNING THANKS.

ÆGINA. This island was conquered by the Athenians B. C. 456, and in 431 the entire population was expelled and replaced by Attic colonists. The early Æginetan sculptors are distinguished for the sharpness and angularity of their work, but the sculptured candelabra from Ægina were celebrated; they were, however, of later date than the marbles known as the Æginetan, which are now in the Glyptothek at Munich. These were found in 1812 in the ruins of a temple of moderate dimensions (ninety-six by forty-five feet), supposed to have been dedicated to Jupiter Panhellenius. Sixteen statues and many fragments remain. Eleven statues belonged to the western pediment, all of a size under life, and of a decidedly archaic conception. The statue of Pallas, which occupies the centre, is on a larger scale, and on either side were arranged combatants, supposed to represent the contest between Greeks and Trojans for the body of Patroclus. The goddess is draped, but the other figures, as well as those on the other pediment, are naked, except that they wear helmets; holes are, however, visible, by which bronze armor was attached in several places, and one figure seems to be clothed in a tightly fitting leather garment. The small waists, projecting eyes, wiry curled hair, and the ghastly smile on every mouth denote an early period in sculpture, although the carefully defined joints show considerable knowledge of anatomy. It has been supposed that Callon and Hegesias executed this pediment composition. The eastern group, of which only five complete figures remain, was of larger size and better execution; probably the best artists previous to Phidias were the sculptors. Casts of all these have been made in Munich; one set is in the British Museum.

ÆSCULAPIUS. Son of Apollo by the nymph Coronis. Chiron the centaur, the schoolmaster of so many heroes, taught him medicine. He was medical-man to the Argonauts, but his knowledge of botanic medicine cost him his life, for he raised so many from the dead that Pluto, fearing the utter depopulation of his kingdom, induced Zeus to destroy the too successful doctor with his thunderbolts. Divine honors were paid to him after death, especially in Epidaurus, Smyrna, and the islands of the Ægean. When Rome was delivered from a plague, B. C. 291, it was said that Æsculapius had come there in the form of a serpent, concealing himself among the reeds on the banks of the Tiber, and on this spot a temple was at once erected. He is always represented with a full beard, and usually with a staff and attending serpent. This reptile was sacred to him, both because it often formed a part of the prescriptions, and as symbolic of the prudence and foresight which should attend the medical profession. By Epione Æsculapius had two sons, Podalirius and Machaon, who

"Sovereign balm infused,
Which Chiron gave and Æsculapius used."

1. Statue. Pentelic marble; height, 7^{ft} = 2.273^m.

Louvre.

Once in the Villa Albani at Rome. The upper part of the body is bare; the loose *pallium*, or cloak, is gathered about the waist and wrapped around the left arm; the right arm rests upon a heavy staff. The head is bound in the turban,—which seems to have been a part of the medical uniform, indicating the Eastern origin of the healing art,—and the feet are in sandals; a huge serpent coils at his feet on the left. The attitude is simple and majestic; the head of far better execution than the rest; but the whole has been disfigured by clumsy restorations. The right forearm, left lower leg, the nose, part of the serpent, and many patches of drapery, are modern. Boul., Mus. des Antiq., I. Pl. 49.

2. Statue. Marble.*Museo Nazionale, Naples.*

Of the same general conception as the preceding, but the pallium is thrown over the left shoulder and conceals the arm entirely, leaving only the breast and right arm bare; the latter rests lightly on a staff, around which a serpent twines. Sandals are on the feet, and a netted bundle supports the drapery on the left.

3. Group. Parian marble; height, 2^{ft} 3ⁱⁿ = 0.731^m.*Louvre.*

Æsculapius and the infant Telesphorus; a little group, by no means a *chef d'œuvre*, but of pleasing execution. Æsculapius is almost a copy of the preceding, and the little god of convalescents is clothed in a long cloak, and occupies the place of the bundle in the preceding. The head of the principal figure and his right hand, the two feet of Telesphorus, and the serpent's head are modern. Boul., Mus. des Antiq., III. 24. Pl. 11, p. 15.

4. Group. Marble; height, 4^{ft} 5³/₄ⁱⁿ = 1.365^m.*Vatican.*

Æsculapius is seated; the drapery is thrown loosely over his left shoulder and over both thighs; his left hand rests on the staff around which the serpent twines; on his right stands his daughter, Hygiea, clad in a chiton or tunic, the left hand resting on her father's shoulder, while the right arm extends a cup towards the serpent. It was found in the ancient forum of Præneste (Palestrina), and both heads, although ancient, are adapted to the bodies. Visconti, Mus. Pio-Clem., II., Pl. 3, p. 41.

5. Head. Marble; height, 2^{ft} 8ⁱⁿ = 0.61^m without plinth. No. 53.*British Museum.*

This fragment, which well conveys an impression of the divine attributes of Æsculapius, was found in the island of Melos in 1828, and is supposed to have been executed about 300 B. C. Other portions of a statue about nine feet high, of which this seems to be the head, were found with it in a grotto. This was procured by M. Brest, the French vice-consul at Melos, and it was purchased by the British Museum (Blacas collection) in 1866. The head has been colored, and is composed of three pieces, the whole much damaged behind. A bronze wreath formerly encircled his massive locks. It is a noble specimen of the best period of Greek art.

Cast by Brucciani. £ 1.

6. Bust. Parian marble; height of head, 11ⁱⁿ = 0.352^m.*Louvre.*

Like the last, a fragment of a colossal statue. The head has the turban, and is of a more pleasing, if not a nobler, cast of countenance than the Blacas head. Boul., Mus. des Antiq., I. 24, Pl. 68; Clarac VI. 1081.

7. Bust. Marble; height, 2^{ft} 3¹/₂ⁱⁿ = 0.69^m.

With the turban, as in the last.

Cast by Garey. \$ 10. Also a good reduction, with different treatment of hair, to 11ⁱⁿ = 0.28^m. \$ 2.

AGRIPPINA. The daughter of M. Agrippa, and wife of Germanicus. She was with her husband in Syria when Piso poisoned him, and she carried his ashes to Italy and accused the murderer, who poisoned himself. Tiberius afterwards banished her to an island, where she died of starvation, A. D. 26. Universally distinguished for intrepidity and conjugal affection, her portraits were numerous.

1. Statue. Marble; height, 3^{ft} 11ⁱⁿ = 1.19^m.*Capitoline Museum, Rome.*

Agrippina is seated in a chair, with her left arm thrown easily over the back. The hair is bound in a fillet about the head; the drapery is easily disposed, though gathered in heavy masses about the legs; and the countenance becomes the wife of Germanicus. 60. I. Pl. 31.

Cast at Berlin. 35 *thrs*.

2. Statue. Marble; height, 3^{ft} 7ⁱⁿ = 1.09^m.*Museo Nazionale, Naples.*

Like the last she is seated, but the hands are clasped, the head bent forward in meditation, and the

feet are supported on a footstool. The hair is closely curled, the drapery is easily disposed, and the feet are in sandals.

AJAX. The son of Telamon, the friend of Hercules, was, next to Achilles, the bravest of the Greeks in the Trojan War. Another Ajax, the son of Orleus, was called Locrian to distinguish him from the son of Telamon.

1. **Head.** Pentelic marble ; height, $3^{\text{ft}} = 0.915^{\text{m}}$, with pedestal. *Vatican.*

Found at the Villa Hadriana at Tivoli. This has been shown by Visconti to be the head of Menelaus, but the name has become well known by the many reproductions of this favorite bust, and it need not be changed here. The helmet is richly adorned with bas-reliefs representing the combat of Hercules with the Centaurs, and the visor had once two griffins, which in the process of restoration have been converted into eagles, the tails remaining. The nose, lips, portion of the left cheek, the breast and shoulders, plume, and part of the visor are modern, restored by G. Pierantoni.

Cast by Malpieri. 40 f. Excellent reductions are made by Servent in Paris. Vis., Mus. Pio-Clem., VI. p. 117 ; Mus. des Antiq., II. Pl. 67.

2. **Bust.** Marble. *Museo Nazionale, Naples.*

Another bust, with somewhat similar features, but with a plain rounded helmet, has, with more probability, been called Ajax.

3. **Group.** Marble. *Loggia di Lanzi, Florence.*

Two copies of a group of Menelaus bearing off the body of Patroclus are in Florence, and another at Rome, usually called Pasquino. Besides these, fragments of a similar group are in the Vatican, found, in 1772, at the Villa Hadriana. The agitated but noble visage of the hero king of Sparta looks anxiously for aid in the perilous task of removing the dead Patroclus. The latter is absolutely nude ; Menelaus has, besides his helmet, a tunic thrown back and secured lightly by a girdle, — a costume seemingly unsuitable for a sharply contested battle, but conventionally heroic. The wounds given by Euphorbus and Hector are well defined.

ALCIBIADES. A noble Athenian, was born about 450 B. C. He was nurtured by his kinsman, Pericles, and taught by Socrates, who, at the battle of Potidæa, saved his life, and Alcibiades returned the favor at the battle of Delium. He was distinguished by the beauty of his person, his genius and wealth, and also by his debaucheries. He was by turns the leader of the Athenians, their mortal enemy, a Spartan leader, an Athenian outlaw, a friend of the Persians, commander of the Athenian forces, and an exile. He was killed 404 B. C. by the brothers of a lady whom he had seduced. He left one son of the same name, but of no renown.

1. **Statue.** Marble ; height, $6^{\text{ft}} 5\frac{1}{2}^{\text{in}} = 1.97^{\text{m}}$. *Vatican.*

This fine figure is entirely nude, and has been restored as a gladiator. It stood for several centuries in the garden of the Villa Mattei, and was recognized by Visconti. Vis., Mus. Pio-Clem., II. Pl. 42.

2. **Bust.** Marble. *Capitoline Museum, Rome.*

3. **Bust.** Carrara marble ; height, $1^{\text{ft}} 8\frac{1}{2}^{\text{in}} = 0.52^{\text{m}}$. *Vatican.*

Found at the Villa Fonseca. The letters AAKIB on the base evidently stand for Alcibiades. Vis., Mus. Pio-Clem., VI. Pl. 31.

Cast by Malpieri. 18 f.

ALEXANDER. The son of Philip of Macedonia, and Olympias. He was born B. C. 355. He was a pupil of Aristotle five years, and at the age of fifteen was made governor of Macedonia. His victory over Bucephalus has been as much celebrated as

any of his conquests. He died at Babylon, B. C. 323, in his thirty-second year. He preferred to have his statues made by Lysippus, and some of the works extant are doubtless copies of that sculptor's bronzes.

- 1. Statue.** Parian marble ; head, pentelic ; height, $7^{\text{ft.}} 8^{\text{in.}} = 2.49^{\text{m}}$ *Louvre.*

From the Villa Borghese. The hero stands with his head thrown back and eyes raised to heaven ; his left arm is elevated and grasps a sceptre, his right thrown lightly from his side, as if he were indeed uttering the epigram of Archelaus, "O king of Gods ! the heavens are thine, but the earth belongs to me !" A cloak is thrown over the left shoulder, but otherwise the statue is nude. The helmeted head is from another statue. The right lower leg and part of the thigh, the left foot, the two arms, the chin and lower lip are modern, and the statue is principally valuable for its head. Boul., Mus. des Antiq., II. Pl. 21.

- 2. Statue.** Grechetto ; height, $2^{\text{ft.}} 4^{\text{in.}} = 0.753^{\text{m}}$ *Louvre.*

A stiff little statue of slight merit, although the head is good. It was found at Gabii, and the two arms, part of both legs, and several other parts are modern. Boul., Mus. des Antiq., III. Pl. 18, p. 23 (*Statues*).

- 3. Statue.** Bronze ; height, $18^{\text{in.}} = 0.46^{\text{m}}$ *Museo Nazionale, Naples.*

A charming equestrian statue found at Portici in 1761. Bucephalus shows spirit ; Alexander is partly in armor, and a cloak hangs over his back clasped by a bos on the right shoulder ; his head is bare and his curling hair is bound together by a fillet. Roux., Herculaneum, VI. p. 99 ; 76 vol. VI. Pl. 61, 62.

- 4. Hermes.** Pentelic marble ; height, $2^{\text{ft.}} 2^{\text{in.}} = 0.681^{\text{m}}$ *Louvre.*

The first authentic portrait of Alexander discovered at Tivoli in 1779. It bore the inscription in Greek, "Alexander the Macedonian son of Philip," and although much corroded by the volcanic mass in which it was embedded, yet agrees well with the descriptions of Alexander scattered through ancient writings. The nose, part of the lips, the shoulders, and part of the neck are restorations. Boul., Mus. des Antiq., II. Pl. 69 ; Visconti, Iconografia greca, II. Pl. 2.

Cast, Bureau du Moulage. 12 f.

- 5. Mask.** White marble. Pl. 8, No. 45. *Florence.*

Usually called the Dying Alexander. A head, larger than life and probably a fragment of a statue expressing, like the Laocoön, pain and distress in the highest degree. One of the most marvellous remains of ancient art. The eyebrow over the left eye and the lower eyelid, the right upper eyelid, the lips slightly, were the parts damaged. The nose and portions of the hair and neck are skilful restorations. Winckelmann, III. p. 331.

Cast by Brucciani. 5s.

- 6. Bust.** Marble. *Capitoline Museum, Rome.*

Cast by Malpieri. 45 f.

- 7. Bust.** Marble. *Florence.*

Cast by Malpieri. 40 f.

ALTARS. A complete list of the altars, both public and private, which have been preserved, would extend far beyond the limits of this Catalogue ; and yet it seems desirable to notice some of those best known and most desirable for art collections.

- 1. Altar of the Twelve Gods.** Pentelic marble ; height, $6^{\text{ft.}} 5^{\text{in.}} = 2.089^{\text{m}}$ *Louvre.*

This altar is triangular in form, the angles being slightly concave ; the faces are adorned with bas-reliefs in six compartments, the two on each face being separated by a horizontal band ; the corners are supported by lions' feet, and the centre by a cylindrical drum. The upper band contains bas-reliefs

of the twelve great gods, — five children of Saturn, and seven children of Jupiter or Zeus, in the following order: Zeus with thunderbolt, Juno with sceptre, Neptune with trident, Ceres with corn, Apollo, Diana with bow, Vulcan with tongs, Pallas with shield and spear, Mars armed, Venus with dove, Mercury bearded, with caduceus, and Vesta. All are treated in the most archaic style, and those on the second face are much injured. The three Graces, the Seasons, and the Fates occupy the lower divisions. Boul., Mus. des Antiq., III., *autels*, Pl. 1; Mus. Pio-Clem., VI. Pl. B; Mon. Gab., p. 209, Pl. A–C. From the Villa Borghese.

2. Astronomical Altar of the Twelve Gods. Pentelic marble; height, 6^{ft} 5ⁱⁿ = 2.089^m. *Louvre.*

A round altar found at Gabii. The vertical surface is sculptured with the zodiacal signs, mingled with the symbols of the deities whose heads adorn the horizontal surface of the altar. The diameter is 2^{ft} 6ⁱⁿ = 0.763^m. Mus. des Antiq., I.; Mon. Gab., Nos. 16, 17.

3. Astrological Altar. Parian marble; height, 3^{ft} 7ⁱⁿ = 1.09^m. *Louvre.*

Triangular in form, this altar is a work of the highest order. The three faces are ornamented with bas-reliefs of the zodiacal signs, Libra, Scorpio, and Sagittarius. From the Villa Borghese. Mus. des Antiq., III., *autels*, Pl. 2.

4. Altar of Mars. Pentelic marble; height, 2^{ft} 3ⁱⁿ = 0.685^m. *Louvre.*

This little altar, brought from Venice, was perhaps the base of a candelabrum. It is triangular, and on each face is a winged genius bearing a piece of armor, a helmet, shield, and sword. Rams' heads decorate the upper corners, and harpies the lower; a finely wrought anthemion pattern forms a band between the rams, and scroll work and rosettes fill the space at the base. Mus. des Antiq., III., *autels*, Pl. 2. A similar one is at Rome, another at Verona.

5. Altar of Apollo. Pentelic marble; height, 3^{ft} 2ⁱⁿ = 0.967^m. *Louvre.*

This richly ornamented altar presents six faces, — three concave and broader, three flat and narrow; the base is decorated with harpies. From the Villa Borghese, and apparently belonging to the time of the Antonines. Mus. des Antiq., III., *autels*, Pl. 3.

6. Altar or Tripod of Apollo. Pentelic marble; height, 3^{ft} 8ⁱⁿ = 1.117^m. *Vatican.*

Found in the excavations near Ostia in 1775. Of a most graceful form. The cup alone is untouched by the restorer; all other parts have been renewed to some extent. Mus. des Antiq., III., *autels*, Pl. 2. Once in the Louvre.

7. Altar of Diana Lucifera. Parian marble; height, 4^{ft} 5ⁱⁿ = 1.353^m. *Louvre.*

A cylindrical altar sculptured with heads in high relief. Diana on one side, above her crescent, looks upward towards Phosphorus, the morning star, represented by a youthful head; on the other the bust conceals much of the crescent, and the goddess looks down at Hesperus, the evening star. An inverted torch on this side, and an erect one on the other, add to the symbolism, and it is completed by a head of a marine deity, as Oceanus, to which Diana descends. From the Villa Borghese. Mus. des Antiq., III., *autels*, Pl. 4.

8. Altar with Egyptian Figures. Parian marble; height, 2^{ft} 3ⁱⁿ = 0.686^m. *Vatican.*

A round altar, of which several copies exist, rather curious than beautiful. One was formerly in the Villa Mattei at Rome. Vis., Mus. Pio-Clem., VII. 76.

9. Altar in form of a Tripod. Grechetto; height, 4^{ft} 4³/₄ⁱⁿ = 1.342^m. *Vatican.*

Two altars much resembling tripods at first glance, although supported on four pilasters, were once built into the wall of a church at Albano as holy-water basins. Piranesi secured them, and they passed into the Vatican during the reign of Pius VI. The upper member is circular, ornamented with fret and wreath. Vis., Mus. Pio-Clem., VII. 211.

10. Altar of Pan. Marble; height, 3^{ft} 3ⁱⁿ = 1.0^m. *Louvre.*

Triangular altar, a *chef d'œuvre* of Greek art. Pan and two fauns occupy the three panels. From the Villa Borghese.

11. Altar of Diana. Marble ; height, $3^{\text{ft.}} 3^{\text{in.}} = 1.0^{\text{m}}$ *Louvre.*

Similar in form to the preceding. On the three panels are three dancing Spartan girls, of most graceful figure. From the Villa Borghese. Rams' heads adorn the upper corners of both.

12. Altar of Bacchus. Marble ; height, $2^{\text{ft.}} 3^{\text{in.}} = 0.677^{\text{m}}$ *Louvre.*

A cylindrical altar of good form but rough execution, erected by the people of Santorini (ancient Thera) to Bacchus for the preservation of Ptolemy and Cleopatra.

AMAZON. A nation of women were said to exist on the banks of the river Thermodon in Cappadocia. No men dwelt among them, and all their time was spent in war and manly exercises. They were supposed to remove the right breast, in order to hurl the javelin with more force, and hence their name. Their expedition against Priam, King of Troy, and the aid they afterwards gave him when their Queen, Penthesilea, fought against the Greeks ; their invasion of Attica when they were conquered by Theseus ; and their combats with Bellerophon and Hercules, — were events which have inspired many an ancient sculptor.

1. Statue. Grechetto ; height, $6^{\text{ft.}} 1^{\text{in.}} = 1.868^{\text{m}}$ without plinth. Pl. 3, No. 17.*Capitoline Museum, Rome.*

According to Pliny and Pausanias many statues of Amazons adorned the temple of Diana at Ephesus, as that sacred place had been an asylum when they were conquered by Bacchus. Five statues were of chief celebrity, the work of Polycletus, Phidias, Ctesilas, Cydon, and Phradmon. The Amazon of Phidias rested on her spear, those of Cydon and Phradmon are wholly unknown ; but it has been thought that the present statue is one of many ancient copies of the bronze of Polycletus ; the next statue is perhaps another differently restored. The right arm is raised above the head as if holding a bow from which the last arrow has been discharged ; the empty quiver hangs at her left side ; both arms and the left breast are bare, but the loose tunic is closely girded around the waist, and falls gracefully in many plaits ; a strap encircles her left ankle, evidently for a spur (the Amazons were the first to ride horses, and so usually have this implement) ; and, as accessories, a helmet, lunate shield, and double-axe determine the subject. Although clumsily restored, the statue is one of the most pleasing among the antiques. The neck, nose, part of the chin, and the right lower leg are the worst of these restorations ; the arms are considered good. Visconti says of this statue that it "truly merits all the admiration of lovers of art. The feminine graces become more marked and interesting by the free and daring spirit which marks every trait of this heroine." It was once in the Schola Mediceorum, according to a Latin inscription on it, and its removal from it was thought worthy of such commemoration. Pope Clement XIV. transferred it from the Villa Mattei to the Vatican, and it was among the treasures carried to Paris by Napoleon after the treaty of Tolentino in 1797.

Good casts at the Bureau du Moulage, Louvre. 200 *f.* Cast by Malpieri. 250 *f.* Excellent reduction at Gherardi's, Paris ; height $2^{\text{ft.}} 8\frac{1}{2}^{\text{in.}} = 0.83^{\text{m}}$ 20 *f.* Bronzes are cast by Barbedienne of five sizes, this being the largest ; the smaller ones are not good. Casts of the reduction may also be obtained of Garey in Boston.

2. Statue. Marble ; height, $6^{\text{ft.}} 8^{\text{in.}} = 2.03^{\text{m}}$ *Berlin.*

The drapery of this copy of the Amazon of Polycletus is much like that of the preceding, but is caught up more symmetrically in front. The torso is ancient, and the arms and legs have been restored in nearly the position just described, but the left arm is bent and rests on a pillar ; the spur is on the ankle, but the quiver, helmet, etc., are wanting. A most beautiful statue, found in Rome.

Casts at Berlin. 45 *thrs.*

3. Statue. Marble ; height, $6^{\text{ft.}} 7\frac{1}{4}^{\text{in.}} = 2.01^{\text{m}}$ *Vatican.*

The work of Ctesilas has here probably a copy, of which several exist. It is worthy of note, that in all the statues of Amazons the right breast is not mutilated, although uncovered. This statue is quite

like one in the Capitoline Museum. The right arm is raised in an attitude of pain or surprise, and the left shows the wound beneath the breast. The head is of great beauty. Another copy, once in the Villa Borghese (pentelic marble; height, 6^{ft} 2½ⁱⁿ = 1.895^m), has had the lower portion of the figure restored in a long, flowing robe by the strangely ignorant sculptor into whose hands the torso fell. Another statue, much injured, was found in 1813 on the island of Salamis, and is in Dresden.

4. Bas-relief. Marble, called cipolla; length, 9^{ft} 7ⁱⁿ = 2.944^m; height, 2^{ft} 11ⁱⁿ = 0.893^m. *Louvre.*

A sarcophagus, of the dimensions given above, said to have been brought to Vienna by Don John of Austria after the battle of Lepanto, in 1571. The front and right end are beautifully sculptured with heroes and mounted Amazons in combat; the back and left end are almost repetitions, less carefully executed. The heads were all restored. Clarac, Pl. 117, n. 232; Bouill., Mus. des Antiq., II. Pl. 95, 96.

Cast of front, Bureau du Moulage. 60 *f*. The frieze of the temple of Theseus at Athens, and that of Apollo at Bassæ (*see* PHIGALEAN MARBLES), are among the best of the many bas-reliefs of this subject which have been preserved. One at Naples represents an Amazon in a chariot drawn by four horses. Cast by Brucciani, 4^{ft} 9ⁱⁿ by 2^{ft} 6ⁱⁿ.

5. Bust. Marble; height, 2^{ft} = 0.60^m.

Louvre.

Cast, Bureau du Moulage. 6 *f*.

6. Bust. Marble.

Capitoline Museum, Rome.

Wounded Amazon. Cast by Malpieri. 20 *f*.

AMENOPHIS III.—MEMNON. According to Wilkinson, this mighty Egyptian king was born about 1403 B. C. He made considerable additions to the temple at Karnak, and founded the palace at Luxor. The famous vocal colossus on the plain of Thebes was dismantled by Cambyzes, and only the majestic ruins remain; but so many statues were erected that a number have been preserved, and are in European museums.

1. Statue. Dark breccia; height, with pedestal, 9^{ft} 6ⁱⁿ = 2.897^m.

British Museum.

This colossus was dug up behind the great statues at Thebes by Belzoni. It has a close-fitting cap, with a band on each side of the face to hold the beard on. The beard, or beard-case, — for the Egyptians shaved and wore false ones, — is broken off with part of the chin, but this is almost the only damage the statue has received. The cap expands in two triangular wings, against which the ears rest, and is continued in two ribbed lappets nearly to the nipples. The back is gathered into a long cue. The body and arms are bare, but the waist is encircled by a broad belt, from which descends a sort of corduroy wrapper covering the thighs. Hieroglyphics are cut in many parts of the chair or throne on which the figure sits, and the usual lotus ornament is on each side. The foot is 19ⁱⁿ long.

Cast by Brucciani. £ 10. A smaller copy is in the same museum.

2. Bust. Syene granite; height, 8^{ft} = 2.44^m.

British Museum.

Found by Belzoni in the "Memnonium" at Thebes. The French endeavored to remove the head, but after blowing it off and drilling a hole above the right breast to remove the shoulder and thus lighten the mass, were compelled to leave it. The mass now in the Museum weighs between ten and twelve tons, and the following are some of the dimensions: —

	Ft.	In.
Height of the head from the upper part of the head-dress to the end of the beard,	6	½
Height of crown or head-dress,	1	2½
Diameter of head-dress,	3	7
From forehead to chin,	3	3½
Round shoulders and breast above,	15	3

As the head was part of a seated statue, the latter must have been 24^{ft} in height. All that Belzoni

had to move this fragment from its resting-place to the Nile — a distance of more than a mile — were “fourteen poles, eight of which were employed to make a sort of car to lay the bust on, four ropes of palm-leaves, and four rollers, without tackle of any sort.” One hundred and thirty men furnished the motive-power. This bust is one of the finest specimens of Egyptian colossal sculpture; the crown of asps is half broken away, but the beard-case remains, and the calm beauty of the gigantic face proves the wonderful power of the Egyptian sculptors on such work. Whether a portrait of Amenophis III. or Rameses it matters not, the name “Younger Memnon” will cling to it and answers every purpose.

Cast by Brucciani. £2 2s. Long, Egypt. Antiq., I. p. 244; Belzoni.

Many statues of Amenophis III. are in existence, and two heads are in the British Museum. These, with many other Egyptian antiquities, were captured from the French at the battle of Alexandria, March 21, 1801, where they had been collected by the savans who accompanied the French army.

AMPHION. See DIRCE.

ANDROMEDA. See PERSEUS.

ANEBNI. A prince of Egypt of the XVIII. Dynasty.

1. Statue. Limestone.

British Museum.

A curious squatting figure from Thebes, with a blue-colored inscription on front, which has been rendered by Dr. Birch of the British Museum as follows: By Thothmes III. and the Queen-Regent “as a royal offering to Amenra, lord of the thrones of the world; to Osiris, ruler of eternity; and to Anubis, resident in the divine abode, the director of the embalming, lord of To-sor, for the sake of obtaining the gift of an abode, well provided with oxen and geese, clothes and incense, wax, and all other good and pure things . . . for the royal son and prince, Anebni, the victorious chief, celebrator, or bard of his god, showing his love for his lord by his performances, serving his lord on his journeys in the north and south,” etc.

ANTINOUS. A beautiful youth of Bithynia, beloved by the Emperor Hadrian, whose affection he returned with the most tender love. While in Egypt Hadrian was persuaded that his death was near unless he could obtain the voluntary sacrifice of a life for his. Antinous cast himself into the Nile. By this act the Emperor was inexpressibly affected. His disordered mind deified his friend; temples and statues were erected; Antinoë rose on the banks of the fatal river, and the sculptors who had made the human form of Antinous a favorite study, now idealized and multiplied it to suit the wishes of Hadrian.

1. Statue. Pentelic marble; height, 7^{ft.} = 2.164^{m.}

Capitoline Museum.

This was found in 1738 at the Villa Hadriana, and is of the Egyptian style, — a form with stiff pose, ribbed waist-cloth, and plaited head-dress; perhaps made thus to induce more readily the Egyptians to worship the new god. Many copies are extant. The torso is of extreme beauty; the arms, as in all these statues of Antinous, are slim; the right hand is a restoration.

Casts may be obtained of Brucciani, either plain or colored in imitation of a copy in red syenite. (See Levezow, Ueber den Antinous.) A reduction by Gherardi is 2^{ft.} = 0.61^{m.} high (called Egyptian Hercules). 5f. Mus. des Antiq., II. 47.

2. Statue. Carrara marble; height, 6^{ft.} 1^{in.} = 1.840^{m.}

Capitoline Museum.

Representing Antinous in the flower of youth, and one of the most beautiful statues extant. Like all other representations of this subject the chest is very prominent, and the pectoral muscles well defined. He is represented here as Mercury. The right lower leg, both feet, the left forearm and hand, and two fingers of the right hand, are restorations. Mus. des Antiq., III. 49.

Casts, Bureau du Moulage. 120f.

- 3. Statue.** Parian marble ; height, 6^{ft} $\frac{1}{2}$ ^{in.} = 1.84^m without plinth.

Louvre.

This statue represents the beautiful Bithynian as Aristæus, a Thessalian demigod, who presided over the culture of olives and the care of bees and flocks. The portrait head is covered with a petasus or hat ; his garments hang loosely from the left shoulder and are girded at the waist. Leather boots, laced in front and without soles, complete the rustic attire. The statue is not a *chef d'œuvre*, and the arms are restorations, but it is in a good state of preservation ; the head has never been separated from the body, and there is a grace about the whole figure not inferior to other statues of Antinous. From the Château de Richelieu. Mus. des Antiq., II. 48.

- 4. Statue.** Carrara marble ; height, 7^{ft} 6^{in.} = 2.273^m

Louvre.

A light, rather graceful figure, perhaps intended for Bacchus, to which the well-known head of Antinous has been adapted. It was in Rome in the time of Winckelmann, and went through Germany to France. It was badly mutilated, and has been restored with the attributes of Hercules. Mus. des Antiq., II. Pl. 50.

- 5. Statue.** Parian marble ; height, 7^{ft} $\frac{1}{2}$ ^{in.} = 2.246^m

Louvre.

Brought from Sans-Souci. Antinous is represented as Bacchus. A most beautiful figure, entirely antique except one finger of the right hand. The feet have been considered among the finest of ancient art, and the hands hardly yield to them in perfection. The lower legs are draped ; the eyes have been formerly filled with some precious stones ; and an elephant's trunk in form of a cornucopia, grapes, and a serpent form a support for the left arm.

- 6. Statue.** Marble.

Vatican.

Once in the Farnese Palace ; a draped figure, the breast and right arm bare, the left raised and supported on a rod ; the head is crowned with ivy and lotus.

- 7. Bust.** Marble ; height, 2^{ft} 6^{in.} = 0.762^m

British Museum.

Antinous in the character of Bacchus. From the Villa Pamfili, Rome. Found with pieces of the statue to which it belonged built into a wall.

Casts by Brucciani. 18 s.

- 8. Statue.** Marble ; height, 3^{ft} 11^{in.} = 1.191^m

Louvre.

A little statue, a copy of the Antinous of the capital. Only the torso and head are antique, all the rest is modern.

- 9. Bust.** Hard Greek marble ; height, with pedestal, 3^{ft} 8^{in.} = 1.117^m

Vatican.

This almost colossal bust was found in an excellent state of preservation in the ruins of the Villa Hadriana in 1790. The back is hollowed out to reduce its weight, and as it was the custom to carry with one on journeys busts or statues of admired subjects, it is not improbable that this one has been so used by Hadrian. The nose has been replaced. Vis., Mus. Pio-Clem., VI. Pl. 47, p. 214.

- 10. Bust.** Greek marble ; height, 2^{ft} 5^{in.} = 0.740^m

Vatican.

With the Egyptian head-dress. The whole has been restored, so as to take away any special value it may have had as an antique. It was found at the Villa Hadriana.

- 11. Bust.** Corallitic marble ; height, 3^{ft} 1 $\frac{1}{2}$ ^{in.} = 0.947^m

Louvre.

This colossal bust was found at the excavations near Rome, and was for a time at the Villa Mondragone near Frascati. The hair is parted in the middle, bound with a twining fillet, and falls in curls on the neck ; the eye-sockets are hollow, and seem to have been filled with precious stones ; a hole above the forehead was doubtless for the lotus. Many consider this the most beautiful representation of Antinous. Mus. des Antiq., II. 83.

Casts, Bureau du Moulage. 12 f.

- 12. Bust.** Marble of Luni ; height, $2^{\text{ft}} 5^{\text{in.}} = 0.74^{\text{m}}$

Louvre.

The melancholy expression is even deeper than usual on this bust, which is admirably preserved, and shows that under the Antonines sculpture was not in its decadence. From the Château d' Écouen.

- 13. Bust.** Marble of Mt. Hymettus ; height, $1^{\text{ft}} 4\frac{3}{4}^{\text{in.}} = 0.422^{\text{m}}$

Louvre.

A wreath of ivy crowns this bust, giving the character of Bacchus or Osiris. The work is good ; the end of the nose is modern.

- 14. Bas-relief.** Marble ; height, $3^{\text{ft}} 7^{\text{in.}} = 1.091^{\text{m}}$; width, $3^{\text{ft}} 1\frac{1}{4}^{\text{in.}} = 0.947^{\text{m}}$ *Villa Albani, Rome.*

A beautiful fragment. The head of Antinous, and the hand holding a wreath ; the latter is modern. Cast by Malpieri. 80 *f.* Cast at Berlin. 8 *thrs.*

ANTINOUS AND HADRIAN.

- 1. Group.** Carrara marble ; height, $5^{\text{ft}} 3^{\text{in.}} = 1.60^{\text{m}}$

Madrid, San Ildefonso.

This group has been called Death and Sleep, also Castor and Pollux, but certainly commemorates the friendship of the Emperor and his freedman. It is a most beautiful portrait group, conveying the characteristics of both. The taller Antinous leans lightly on Hadrian, with his left arm over his shoulder, the other holds a patera ; Hadrian holds in his right hand a torch, which rests on a miniature altar ; both are crowned with olive, and are sacrificing to Love. A fine cast is in the Berlin Museum. Both figures are nude ; a female statue is directly behind, and seems to support Hadrian. Cast of a reduction to 0.64^{m} by Barbedienne. 20 *f.*

For the Antinous Belvidere, *see* MERCURY.

ANTIOCHEIA. The famous capital of the Greek kings of Syria was on the Orontes, between Mt. Taurus and Mt. Lebanon.

- 1. Statue.** Greek marble ; height, $3^{\text{ft}} 3\frac{1}{4}^{\text{in.}} = 0.997^{\text{m}}$

Vatican.

This marble, smaller than life, was found in Rome near the gate of St. John, in a place called Quadraro. It has been ingeniously suggested that this place formerly belonged to the Quadrati ; Hummidius Quadratus was governor of Syria and lived at Antioch about 60 A. D., and brought home this copy to adorn his residence. The original was the work of Eutychides of Sicyon, a pupil of Lysippus. Antioch was represented as a female figure, seated on the rock Silpius, crowned with turrets, closely draped, bearing in her hand a palm branch or corn, and with the river Orontes as a beautiful youth rising from the earth at her feet. This was on many of the coins of the city. The present statue is a rather poor copy of the time of Septimius Severus. Vis., Mus. Pio-Clem., III. Pl. 46.

Cast by Malpieri. 6 *f.*

ANTONINUS PIUS. The adopted son and successor of Hadrian, a prince renowned for his virtues. He died after a reign of twenty-three years, A. D. 161.

- 1. Bust.** Marble.

Museo Nazionale, Naples.

A colossal bust, once in the Farnese Palace, now at Naples. A cloak hangs over his military garb, and is secured by a bos on the right shoulder.

- 2. Bust.** Pentelic marble ; height, $1^{\text{ft}} 10^{\text{in.}} = 0.55^{\text{m}}$ (head alone).

Louvre.

The Emperor is here represented with his head covered with a fold of his cloak and crowned with wheat, the costume of a *Frater arvalis*. Only the head is antique, the nose and the entire bust are modern. From the Château d' Écouen. Mus. des Antiq., II. 85.

Cast of head, Bureau du Moulage. 12 *f.*

3. Bust. Parian marble ; height, $3^{\text{ft}} 2^{\text{in}} = 0.967^{\text{m}}$ *Vatican.*

Found by Mr. Gavin Hamilton at Pantanello in the Villa Hadriana. The head was fitted to an antique bust of Greek marble, much resembling the one at Naples except in having a fringe to the cloak. Another bust is in the Borghese Palace, and still another in the Chigi Palace. One in the British Museum was found in the Augusteum at Cyrene. A small bust, height $1^{\text{ft}} 5^{\text{in}}$, is in the Townley collection. It was once in the Barberini Palace at Rome. 40. II. p. 43.

APHRODITE. See VENUS.

APOLLO. The son of Jupiter and Latona, was born on the island of Delos, where his mother had sought refuge from the anger of Juno. The python which the queen sent to destroy her rival was killed by the arrow of the son, whence he is called Pythius. Apollo was the god of all the fine arts, of medicine, music, and poetry. From his father he received the gift of prophecy, and his oracles were in great repute, especially at Delphi, Delos, Tenedos, and Patara. When his son Æsculapius was killed by the Thunderer at the intercession of Pluto, whose realms he was depopulating, in revenge he killed the Cyclops who forged the thunderbolt, and was punished by banishment from heaven. In exile the deity came to Admetus, king of Thessaly, and hired himself out as a shepherd. He, with his sister Diana, killed the children of Niobe. He also flayed Marsyas, gave asses' ears to Midas, and sent plagues upon cities or countries offending him. He gave Mercury his caduceus, and received in return the lyre. In the earliest times he was worshipped under the symbol of a column. In the Theseum at Athens, which has been fitted up as a National Museum to contain a few poor remains of the art which made Athens glorious, is a rude image of marble found at Santorini.

1. Statue. Greek marble ; height, $5^{\text{ft}} = 1.525^{\text{m}}$, without plinth.*Glyptothek, Munich.*

One of the earliest specimens of Greek art ; was found at Tenea, a city between Corinth and Mycenæ ; the body is slender, the breast deformed, but the limbs, although stiff and severe, yet exhibit some appreciation of nature. The face is a smiling mask, as in the Æginetan figures ; the hair is disposed in stiff conventional rolls, and the soles of both advancing feet rest awkwardly on the ground. Mon. dell' Inst., IV. 44.

2. Statuette. Bronze.*British Museum.*

Perhaps a copy of the Apollo of Miletus by Canachos. In his right hand the god holds a kid ; the hair is in stiff rolls, bound with a fillet, and curls hang down on his breast, three on each side. Gori, Mus. Etrus., Pl. 51.

3. Bust. Marble ; height, $1^{\text{ft}} 5^{\text{in}} = 0.43^{\text{m}}$, without pedestal.*British Museum.*

In the British Museum is a marble head supposed to be a copy of an antique bronze, dating perhaps from the fifth century B. C. The hair, bound with a fillet, falls over the forehead in ringlets, only less stiff than the rolls of the Tenean Apollo. This copy was perhaps made in the time of Hadrian.

Cast by Brucciani. 10 s.

4. Statue. Marble.*Capitoline Museum.*

A statue with a head so like the last as to indicate that both were copies of the same original.

5. Statue. Bronze.*Museo Nazionale, Naples.*

Found at Herculaneum. Although the position is easy, yet the stiff hair and stolid face denote an early work.

6. Statue. Marble.*Fragment at Athens.*

A broken statue, clad in a close-fitting tunic, bearing a calf upon the shoulders, and with bead-like curls of hair, has been called a Pan, and the marked development of muscle certainly gives ground for that; so does the fact that the face bears marks of a beard which has been wholly broken away. Still Apollo was the god of flocks.

7. Statue. Greek marble; height, 6^{ft.} 1^{in.} = 1.86^{m.} with plinth (3½^{in.}).*British Museum.*

Purchased in 1818 at the sale in Paris of antiquities collected by Duc de Choiseul Gouffier, during his embassy at Constantinople. The figure is entirely nude; the head, which is uninjured, is surrounded by a plaited fillet, the hair falling in curls upon the forehead; the right arm from the elbow, and the left hand and wrist, are gone; the veins are strongly marked and the muscles more prominent than usual in a statue of Apollo. The head is small, but the other parts of the body are in exact proportions.

8. Head. Marble; height, with pedestal, 1^{ft.} 8^{in.} = 0.51^{m.}*British Museum.*

A head of Apollo surrounded by a broad fillet; the hair parted in the middle and gracefully arranged; the countenance sweet and majestic. The neck and part of the nose are restored.

Cast by Brucciani. 5 s.

9. Statue. Bronze; height, 4^{ft.} 8¾^{in.} = 1.44^{m.}*Museo Nazionale, Naples.*

Found in 1817 at Pompeii; the arms and one foot were found some months afterward in another part of the buried city. The action is evidently discharging an arrow, perhaps against the unfortunate children of Niobe; a fillet binds the hair, which falls upon the shoulders; a cloak is thrown over both arms and the back in a roll; otherwise the statue is nude. Roux, *Hercul. et Pompeii*, T. VI. p. 80; Mus. Borbon., VIII. Pl. 60.

10. Statuette. Bronze; height, with plinth (2^{in.}), 2^{ft.} 5^{in.} = 0.74^{m.}*British Museum.*

One of the two bronze statues in the Townley collection. The figure is naked, except that a cloak hangs from the left shoulder and over the arm; the right arm is extended. Purchased at M. Lallemand de Choiseul's sale at Paris in 1774.

11. Statuette. Bronze; height, 2^{ft.} 6¾^{in.} = 0.78^{m.}*Museo Nazionale, Naples.*

This represents the god in early youth, resting his left arm carelessly on a quadrangular pillar; his legs are crossed, the left before the right; a lyre is in his left hand, and a plectrum in the right; the hair is turned over a fillet and tied in a knot at the top of the head. It is in an excellent state of preservation; the strings of the lyre, which are of silver, remaining intact. It was found in 1808 in a niche in a private house at Pompeii. The general form is most feminine. Mus. Borbon., II. Pl. 23.

12. Head. Marble; height, without pedestal, 1^{ft.} 5½^{in.} = 0.445^{m.}*British Museum.*

This beautiful head of the leader of the Muses was once in the celebrated Giustiniani collection at Rome, and was purchased in Paris at the sale of the Pourtales collection in 1865 for about £ 2,000. It bears the characteristics of the school of Lysippus in the elaborate working of the hair; the delicacy of the surface is preserved in a wonderful degree. The mode of dressing the hair in a knot at the back of the head was called corymbus (κορύμβος), in distinction from the corylus (κρωβύλος), where the knot was at the top, as in the preceding statuette.

Cast by Brucciani. 15 s.

13. Statue. Marble; heroic size.*British Museum.*

Found in Cyrene. When discovered the statue was in 123 pieces. The right arm, the left hand, the nose, part of the lyre, serpent, and some folds of the drapery, have not been replaced. The god stands with the right arm raised, the left resting on his lyre, which is supported by a stem of a tree, against which his bow and quiver rest, and a large serpent twines round the support. The body is nude above the middle of the thighs, a fold of the cloak resting on the left shoulder and falling down the back; one corner of this cloak has a ball attached; the feet have heavy sandals; the toes are long

and straight; the head is of extreme beauty. A work of the later school of Lysippus, according to Professor Westmacott.

- 14. Statue.** Pentelic marble; height, 6^{ft.} 11½^{in.} = 2.12^{m.} Pl. 3, No. 14. *Vatican.*

Apollo Citharoedus or Musagetes. This statue was found in 1774 by M. Angelis in an olive orchard, called Pianella di Cassio, near Tivoli, together with statues of the Muses. The long robe was a chorister's uniform, and in the present statue it is covered by the usual chlamys, or cloak. It was one of the treasures taken to Paris by Napoleon I. under the treaty of Tolentino. The original is thought to be the work of Scopas. The left arm, the right arm below the sleeve, the upper part of the lyre, and the left foot are modern. *Mus. des. Antiq., I. Pl. 34.*

- 15. Statue.** Marble; height, 7^{ft.} 6^{in.} = 2.185^{m.} *Berlin Museum.*

One of the most beautiful of the clothed statues of Apollo. The head resembles that in the British Museum from the Pourtales collection; the loosely flowing robe, caught over the right shoulder with a button, and girded in graceful folds about the waist, is so thin as to show the navel, and the beautiful legs are clearly defined. The left hand holds a lyre, and the right, in an attitude of listening, grasps the plectrum.

Casts at Berlin. 45 *thrs.* Apollo Musagetes.

- 16. Statue.** Grechetto marble; height, 6^{ft.} 4^{in.} = 1.931^{m.} *Vatican.*

Apollo clad only in a belt over the right shoulder and in sandals, supporting a lyre on a trunk of a tree, around which a serpent twines. Only the torso and right thigh are antique, and were found in the Campus Martius at Rome. The restorations are by M. Giovanni Pierantoni, who has imitated the beautiful head formerly in the collection Giustiniani. The action seems to be that sung by Homer in the Hymn to Apollo, v. 314:—

“Phœbus-Apollo touched his lute to them
Sweetly and softly; a most glorious beam
Casting about him, as he danced and played.”

Visconti, *Mus. Pio-Clem., VII. Pl. 1, p. 7.*

- 17. Statue.** Greco-duro marble; height, 7^{ft.} = 2.137^{m.} *Louvre.*

Apollo was the god of gymnastic exercises, and is here represented as resting after the exercise of the palæstra, in an attitude rendered famous by some grand original, of which this is one of many copies. The right arm is over the head, and the god leans lightly against a tree, upon which an admirably executed serpent twines. From the Garden of Versailles. Only the left forearm is wanting, and no restorations have been made. The body is beautifully shaped, with the lightness and muscularity of a practised gymnast. Three other statues of a similar type are in the Louvre, called Pythian Apollo, Apollo with a griffon, and Lycian Apollo. The name of the present statue, which is by far the best of all these, has a common origin with the Lyceum, a famous gymnasium at Athens. *Mus. des Antiq., I. Pl. 19; III. Pl. 3.*

- 18. Statue.** Marble; height, 5^{ft.} = 1.525^{m.} *Tribune, Florence.*

Similar to the preceding, but, from its smaller size, called *Apollino*. Once in the Villa Medici. The knees and the legs towards the ankle are often criticised unfavorably, but this is perhaps due to the fact that at the ankles the statue has been broken and mended. The nose, hands, and that portion of the hair in a net are modern. The whole surface was beautifully polished, and still retains much of its original lustre. The execution is masterly, and probably the work dates from the time of Alexander the Great's successors, or the latest period of Greek art. Its beauties unfold at each fresh study.

Casts, Bureau du Moulage, Paris. 60 *f.* Machine reductions, 1^{ft.} 2^{in.}, are cast by Brucciani.

- 19. Statue.** Purplish porphyry. *Museo Nazionale, Naples.*

The figure is seated, and draped in the loose chorister's robe. Only the torso is ancient, and that is beautifully wrought in purplish porphyry, a most stubborn material; the head and extremities, being

restored in white marble, recall the ancient acroliths, where the body was of wood or some colored material, and the head, hands, and feet of stone. Braun, *Art-Mythol.*, Pl. 45; Mus. Borbon., III. Pl. 8.

20. Statue. Parian marble; height, 5^{ft.} 6¹/₂^{in.} = 1.76^{m.} Pl. 3, No. 12. *Vatican.*

Apollo Sauróktonos, the Lizard-killer. Besides this in the Vatican, two others were in the Villa Borghese, one of them now in the Louvre; a bronze copy in the Villa Albani, 3^{ft.} 8^{in.} high, is inferior to the one in the Villa Borghese, which is the finest of all. The Vatican copy was found among the ruins on Mt. Palatine, at Rome. The god appears as a diviner. The slender youth leans easily, yet firmly, against the trunk of a tree. He is conscious of his power and skill, and although his very toes indicate the tension of his whole frame, he shows no anxiety as to the result; his dart will strike the victim when the moment comes. It was a common custom to stab the little lizards, and from their convulsive twitchings predict future events. The head of the copy now in the Louvre has been fitted to it; the left arm, the right hand, and part of the arm are modern.

Casts of the Borghese copy at the Bureau du Moulage, Paris. 110 *f.* Cast of the Vatican copy by Malpieri. 100 *f.* Villa Albani copy. 60 *f.* A machine reduction by Barbedienne, 2^{ft.} 1¹/₂^{in.} = 0.65^{m.}, at 20 *f.* All these have been considered copies of an original by Praxiteles.

21. Statue. Parian marble; height, 4^{ft.} 9¹/₂^{in.} = 1.462^{m.} *Louvre.*

A small statue remarkably well preserved, but of very inferior workmanship. It was from the Villa Borghese. The female term on which the god rests his lyre is entirely modern. There is a statuette in the Louvre more modern than ancient, which may have been an Apollo or any one else originally.

22. Statue. Marble of Luni; height, 7^{ft.} = 2.135^{m.} Pl. 3, No. 13. *Vatican.*

Perhaps no statue of antiquity is more popular than the renowned Apollo Belvedere. It was discovered at Capo d'Anzo, the ancient Antium, a favorite residence of Augustus. Pope Julius II. bought the statue before his elevation to the papal throne, and since the time of Michael Angelo it has stood in the Belvedere of the Vatican, whence its name. Both arms below the elbow, and part of the cloak, are modern restorations by a pupil of Michael Angelo, J. A. de Montorsolo. It has been usually described as in the act of following with the eye the arrow just discharged at the python; but the glance is directed too high for a reptile, and a more insuperable objection would be that the cloak wound around the left arm would wholly interfere with any archery. In the year 1792 was discovered at Paramythia a bronze statuette of the god, closely resembling the present statue and furnishing the key to the action. The stem of the tree is absent, as might be expected in a bronze, and in the hand is the Medusa head which turns to stone all who meet its gaze. The presence of the cloak is thus explained: it was not to cover the noble body, but to screen the deadly head, and the grandly calm anger of the god passes through the arm and from the head without the rude means of a twanging bow. This bronze is in the collection of Count Stroganoff at St. Petersburg. Compare Wieseler, *Apollo Stroganoff*, and *Apollo Belvedere*, Leipsic, 1861. That both are copies of some lost original in bronze seems probable. In the Museum at Basel is another head, with a different treatment of hair, but evidently representing the same subject. Casts are to be obtained of almost every formatore, varying in cost and execution.

Cast by Malpieri. 125 *f.* An excellent bust is cast by Gherardi. 18 *f.* The statue at the Bureau du Moulage is 150 *f.*, and quite as good as those at Rome. Vis., Mus. Pio-Clem., I. Pl. 32; Mus. des Antiq., I. Pl. 18; Luebke, *Geschichte der Plastik*, p. 237.

23. Statue. Marble. *Florence.*

Apollo leans against a tree-trunk, playing on a lyre; at his feet a swan.

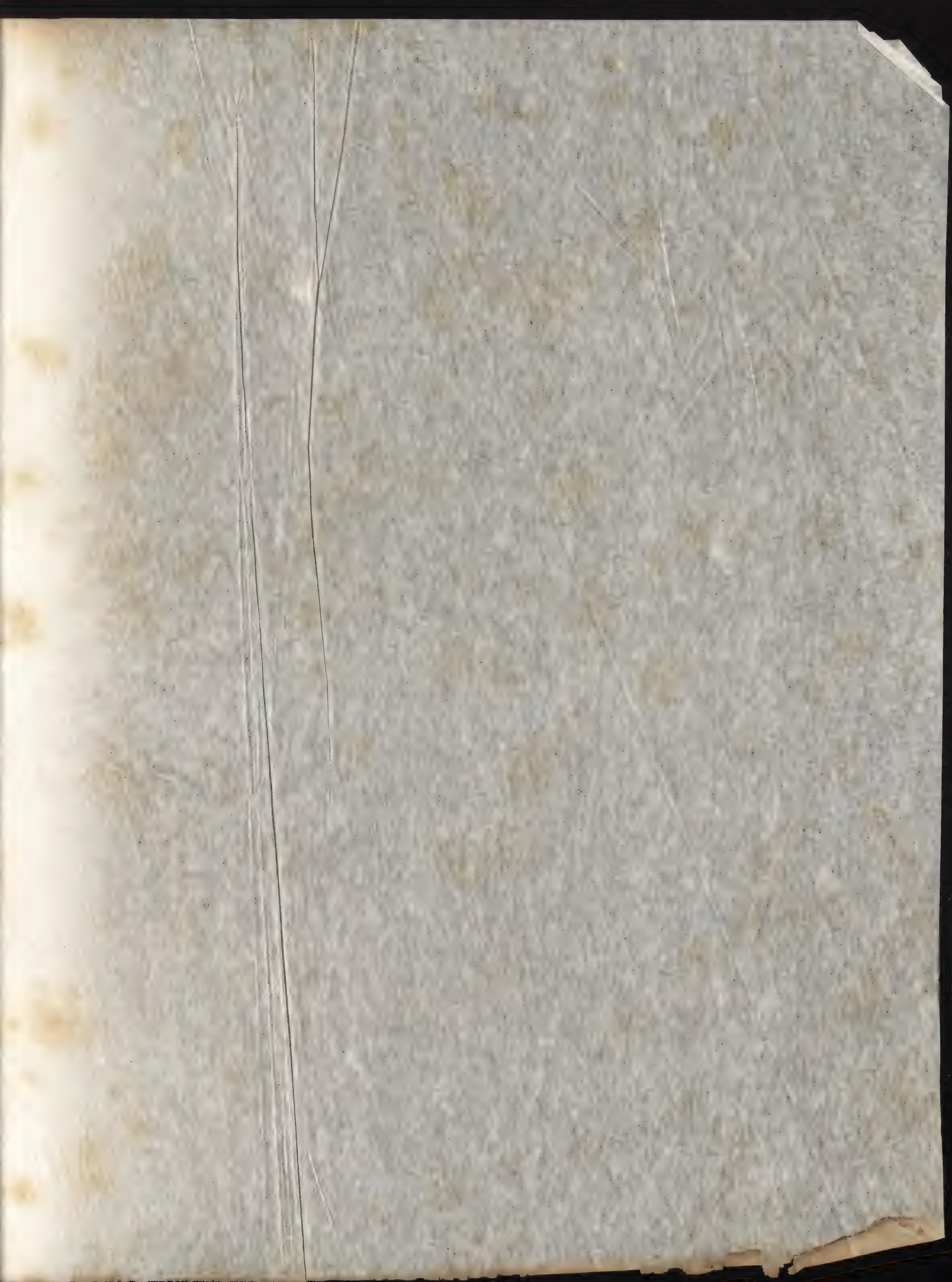
24. Bas-relief. Marble; height, 1^{ft.} 10³/₄^{in.} = 0.579^{m.}; length, 1^{ft.} 11^{in.} = 0.588^{m.} *Louvre.*

From the Albani collection, representing in the archaic style Hercules carrying off the tripod from Delphi and stopped by the god. The composition is amusing. Mus. des Antiq., III. Pl. 26. A better treatment of the same subject is at Dresden. 23. Vol. I. Pl. 5.

Casts at the Bureau du Moulage. 3 *f.*

25. Bas-relief. Parian marble; height, 2^{ft.} 2^{in.} = 0.717^{m.}; length, 7^{ft.} 1^{in.} = 2.166^{m.} *Louvre.*

From a sarcophagus representing the god's victory over Marsyas. From the Villa Borghese.







APOXYOMENOS



DISCOBOLOS. M.



DISCOBOLOS. NACON



NIGHTINGALE AND CHILD



LAOCOON



GLADIATOR



26. Bas-relief. Marble ; height and length, 1^{ft.} 11^{in.} = 0.58^m. *Louvre.*

A beautiful archaic choragic monument representing Apollo, Diana, and Latona before a small statue. The execution is fine and the sculpture is well preserved. Mus. des Antiq., III. Pl. 26.

Casts, Bureau du Moulage. 4*f.* Many bas-reliefs are extant of similar compositions.

27. Relief. Marble. *Museo Nazionale, Naples.*

Apollo and the Graces. The four figures are in high relief, partly draped, and in varied attitudes. Apollo and one of the Graces have lyres, another has cymbals.

APOLLO AND MARSYAS. A Phrygian piper had the rashness to challenge Apollo to a trial of musical skill, the victor to flay his beaten antagonist alive. Marsyas was conquered and flayed. From his blood sprung the river which still bears his name.

28. Group. Marble. *Museo Nazionale, Naples.*

The youthful figure of the god shrugs his shoulder under the too familiar touch of the satyr, who is goat-legged and horned, and of a brutal countenance. The form of Apollo is exceedingly beautiful. Sometimes called Marsyas and Olympus, or Pan and Olympus.

APOXYOMENOS. The athletes were accustomed to anoint themselves with oil, and, after exercising in the palæstra, scrape off the dust, etc., with strigil. From this action comes the name Athlete with Strigil.

1. Statue. Marble ; height, 2^{ft.} 7½^{in.} = 2.02^m. Pl. II. No. 6. *Vatican.*

The finely executed copy of the original of Lysippus was found in 1846, at Trastevere near Rome. Lysippus was famed for his skill in presenting manly beauty in his statues, and this seems one of his chiefest works. Lucbke, *Geschichte der Plastik*, Fig. 128.

APRIES. A king of Egypt in the time of Cyrus. He took Sidon, and reigned prosperously until his subjects revolted to Amasis. He is supposed to be the Pharaoh Hophra of the Bible. Herodotus, II. 161.

1. Statue. Black basalt. *British Museum.*

This curious kneeling figure was found in the Natron Lakes, and dates from 530 B. C. Apries holds in his lap a shrine of Osiris. The nose, chin, and two edges of the shrine are broken. The hieroglyphics on the base are very clearly cut.

ARCHITAS. A celebrated mathematician of Tarentum. He was the friend of Plato. Skilled in mechanics, he is said to have made a wooden pigeon that would fly.

1. Bust. Bronze ; height, 2^{ft.} 2^{in.} = 0.658^m. *Museo Nazionale, Naples.*

A fine head, turbaned, and with beard and mustache ; found at Herculaneum. One of the finest portrait busts in the Museum. *Antichità di Ercolano*, V. Pl. 31, 32.

ARES. See MARS.

ARIADNE. The daughter of Minos, King of Crete. She fell in love with the Athenian Theseus when he was brought as tribute for the Minotaur (see THESEUS), and gave him a clew of thread to free him from the Labyrinth. Theseus married her, and left her on his homeward voyage on the island of Naxos. According to some, she was loved by Bacchus after Theseus deserted her.

1. **Statue.** Parian marble; height, $4^{\text{ft.}} 3^{\text{in.}} = 1.295^{\text{m.}}$; length, $6^{\text{ft.}} 3^{\text{in.}} = 1.905^{\text{m.}}$ Pl. I. No. 2. *Vatican.*

Ariadne deserted at Naxos. This was once thought to be a Cleopatra, but Visconti proved it to be Ariadne. The nose, mouth, right hand and part of the left, and portions of the drapery, are modern. For three centuries this statue adorned a fountain in the Vatican.

Cast by Malpieri. 275 *f.* Casts at Berlin. 50 *thrs.* A fine reduction may be found in the same place. Vis., Mus. Pio-Clem., II. Pl. 44; Mus. des Antiq., II. Pl. 9. The statue stands on an ancient sarcophagus, on which is a bas-relief of the Giants destroyed by thunderbolts; this is in marble from Mt. Hymettus.

2. **Statue.** Marble; height, $3^{\text{ft.}} 10\frac{1}{4}^{\text{in.}} = 1.175^{\text{m.}}$ *Vatican.*

Ariadne as wife of Bacchus; draped, and wreathed with ivy leaves and berries; found with a statue of Bacchus at Rome, in the ancient Salaria. Vis., Mus. Pio-Clem., I. Pl. 44.

3. **Bust.** Pentelic marble; height, $2^{\text{ft.}} 4\frac{3}{4}^{\text{in.}} = 0.73^{\text{m.}}$ Pl. 9, No. 59. *Capitoline Museum.*

The happy spouse of Bacchus is represented in this charming bust. The end of the nose, the lower lip, and part of the upper, are modern. Winck., Anc. Art., II. Pl. 1.

Casts at the Bureau du Moulage. 12 *f.* A good cast may be obtained of Garey, in Boston. Reductions to 12^{in.} are cast by Brucciani. The head is often called the Young Bacchus, and is so catalogued.

ARISTIDES. The son of Lysimachus and rival of Themistocles. His temperance and virtue gained for him the surname "Just," but he was banished by the Athenians B. C. 484. He was recalled in six years, and was at the battle of Salamis, also in command at Plataea. He died so poor that the state had to defray his funeral expenses.

1. **Statue.** Marble; height, $6^{\text{ft.}} 11^{\text{in.}} = 2.11^{\text{m.}}$ *Museo Nazionale, Naples.*

This admirable statue was found at Herculaneum. Aristides is represented at the moment when he sought to rouse the Spartans to resist the Persians under Mardonius, who had taken Athens. It is said that Canova always stopped in front of this statue for study and admiration when he went into the museum. Mus. Borbon., I. Pl. 50.

Casts, Bureau du Moulage, 120 *f.* (called Æschines); by Malpieri, Rome, 161 *f.* A reduction to $2^{\text{ft.}} 9\frac{1}{2}^{\text{in.}} = 0.85^{\text{m.}}$ by Barbedienne, 20 *f.*

ARISTOGEITON. See HARMODIUS.

ARRIA AND PÆTUS. Pætus Cecinna, of Padua, a Roman senator, was accused of conspiracy against Claudius, and with his wife Arria was carried to Rome by sea. On the way she stabbed herself, and presented the sword to her husband, who followed her example. Such is the story supposed to be represented in this group. A glance at the man's face will show that he was no Roman, and the scene the sculptor presents is doubtless in a Gallic camp. The women usually accompanied their husbands and brothers to battle, and here the enemy are victorious, and to prevent capture and slavery the barbarian kills his wife and then himself. The general treatment is the same as in the Dying Gaul.

1. **Group.** Marble of Luni. *Villa Ludovisi, Rome.*

The wife has received the fatal wound and sinks to the earth. She is still held by the warrior, who casts his cloak behind him, and with his short two-edged sword opens in his own breast a passage for a soul disdaining slavery. The wife is closely draped; he is entirely naked except the small cloak, which is wholly behind him; his shield is beneath his feet; his thick, coarse locks, and mustache, as well as

		£	s.	d.
21.	Sardanapalus I., enthroned, with winged figures and slaves,	7	0	0
22.	" " " "	7	0	0
23.	" " " "	7	0	0
24.	" and winged figure with offerings,	7	0	0
25.	Winged figure with offerings, and royal attendant,	7	0	0
26.	Sardanapalus I. and attendant,	7	0	0
32.	Priest offering flowers,	2	10	0
33.	Eagle-headed deity with offerings,	6	0	0
34.	" " " "	2	15	0
35.	Four-winged female offering necklace,	5	0	0
36.	Lion hunt,	1	6	0
37 A.	Winged figures kneeling beside a sacred tree,	7	0	0
39.	Sardanapalus I., eagle-headed deities, and sacred tree,	2	3	0
40.	" " " " " "	7	0	0
41.	Winged figure with offerings,	5	5	0
	Human-headed winged lion,	15	0	0
	Small human-headed bull,	15	0	0
	Slab, with flocks,	2	3	0
	" " " " " "	2	3	0
	Horsemen pursuing enemy,	2	3	0
	Female with camels,	2	3	0
	Evacuation of a city (upper half),	1	14	0
	Triumphal procession (lower half),	2	10	0
	Four winged figures, each	1	0	0
	Eunuch's head,	0	12	0

The preceding are from Nimrud ; the following from Konyunjik : —

39.	Wounded lioness. From slab of Sardanapalus III. (Chamber C, 20-27),	0	7	6
79.	Man-headed lion. From slab of mythological figures (Chamber T, b. 2),	0	15	0
107.	Two horses, two lions, one rider (Chamber S, 14-11),	0	15	0
108.	Two horses and male and female. Lion hunt (Chamber S, 14-11),	0	15	0
108.	Five horses, three riders, one leading. Lion hunt (Chamber S, 14-11),	1	10	0
118.	Sardanapalus III. at an altar, pouring a libation over dead lions,	0	15	0
119.	" " " " " "	0	15	0
121.	" and his queen, feasting in a garden,	1	1	0
124 A.	Musicians and attendants,	0	7	6
124 B.	Attendants,	0	7	6
124 C.	Wild boar in reeds,	0	7	6
56.	Sardanapalus III. receiving prisoners and spoil,	5	5	0
57.	A portion of pavement, about four feet (Chamber I, C),	2	2	0
	Obelisk set up by Shalmaneser, King of Assyria (about B. C. 850). From the Great Mound,	3	0	0

The following casts are from originals in the Louvre ; the first four from Khorsabad, the others from Nineveh. Bureau du Moulage.

		Francs.
Winged bulls with human faces, three, each ; height, 13ft. 9 $\frac{3}{4}$ in. = 4.2m.,		500
Deity holding a basket and sacred pine cone ; " 2ft. 8 $\frac{3}{4}$ in. = 0.83m.,		10
Deity with eagle-head ; " 3ft. 6 $\frac{1}{4}$ in. = 1.02m.,		10
Priest with a poppy-stem ; " 3ft. 1 $\frac{1}{2}$ in. = 0.95m.,		10
Sardanapalus III. killing lions ; height, 3ft. 3 $\frac{1}{4}$ in. = 1.0m. ; width, 16ft. 5in. = 5.00m.,		20
Sardanapalus V. in his chariot ; " 3ft. 11 $\frac{1}{4}$ in. = 1.20m. ; " 2ft. 7 $\frac{1}{2}$ in. = 0.80m.,		10
Tributaries driving cattle ; " 4ft. 11in. = 1.50m. ; " 4ft. 11in. = 1.50m.,		20
Warriors in their chariots ; " 3ft. 11 $\frac{1}{4}$ in. = 1.20m. ; " 2ft. 7 $\frac{1}{2}$ in. = 0.80m.,		10
Siege of a city ; " 3ft. 3 $\frac{1}{4}$ in. = 1.01m. ; " 26ft. 3in. = 8.00m.,		40
Man holding two horses (fragment) ; " 1ft. 7 $\frac{3}{4}$ in. = 0.50m.,		4

In the Berlin Museum is a granite stela with an arrow-head inscription. It was found in the island of Cyprus. Height, 6^{ft.} 7^{in.} = 2.01^{m.}; width, 2^{ft.} 2^{in.} = 0.66^{m.}
Cast at Berlin. 20 *thrs.*

ASTRAGALAZUSA. See BONE-PLAYER.

ATHENE. See PALLAS.

ATHLETES. Persons who contended in public games for the *athla*, or prizes, were called athletes. Great attention was paid to their training in the palæstræ; the gymnasiarch superintended their exercises, and the aliptes their diet, which originally was fresh cheese and dried figs, afterwards pork and beef. There were five contests (Krause, *die Gymnastik und Agonistik der Hellenen*, Leipsic, 1841), — running, wrestling, boxing, the Pentathlon, and the Pancratium. The athletes were anointed with oil before entering the palæstra, and always contended naked. In so great honor were the successful contestants held that the victors in the Olympian, Isthmian, or other national games had statues erected to their honor, and on their return home entered through a breach in the walls of their city.

1. **Statue.** Greek marble; height, 5^{ft.} 1^{in.} = 1.60^{m.} *Louvre.*

A young athlete is pouring oil into the palm of his hand preparatory to a contest. The head is ancient, but does not belong to this statue. The left lower leg, the right arm, part of the left and part of the right foot, are modern. This statue, which is of inferior execution, is from the Villa Borghese. *Mus. des Antiq.*, III. Pl. 17 (3).

Casts, Bureau du Moulage. 90 *f.*

2. **Statue.** Greek marble; height, 4^{ft.} 5½^{in.} = 1.359^{m.} *Louvre.*

A beautiful work, although much mutilated; the head, right arm, left forearm, both lower legs, and the feet are modern. The left thigh is bent almost at right angles to the body, and the arm rests easily upon it; the body is supported also by a trunk, over which hangs the only drapery in this composition. *Mus. des Antiq.*, III. Pl. 17 (5).

3. **Statue.** Marble; height, 6^{ft.} 9^{in.} = 2.21^{m.} *Museo Nazionale, Naples.*

A noble statue, found at Herculaneum in many pieces, but complete, and now skilfully restored. An admirable cast is in the Museum at Berlin, where copies may be had. 35 *thrs.* Called the Doryphorus, or Spear-bearer. *Mus. Borbon.*, VII. Pl. 42.

4. **Statue.** Grechetto; height, 6^{ft.} 10^{in.} = 2.23^{m.} *Museo Nazionale, Naples.*

Once in the Farnese collection. A beautiful, erect statue, entirely nude, the right arm raised high above the head, the left extended downwards, — both armed with swords. Only the torso is antique. *Mus. Borbon.*, V. Pl. 6.

5. **Statue.** Grechetto; height, 5^{ft.} 4^{in.} = 1.62^{m.} *Museo Nazionale, Naples.*

The figure is advancing, swords in both hands, a cloak thrown over the left arm, a wound on the outside of the right thigh. The head, arm, lower legs, and part of the cloak have been repaired. *Mus. Borbon.*, V. Pl. 7.

6. **Statue.** Grechetto; height, 5^{ft.} 4^{in.} = 1.62^{m.} *Museo Nazionale, Naples.*

A companion to the last. A fearful wound in the left breast is the key to the action and expression.

7. **Statue.** Black marble; height, 5^{ft.} 6^{in.} = 1.676^{m.} *Glyptothek, Munich.*

A beautiful figure of the age of Hadrian. He holds in his left hand an ointment vessel, in his right a strigil.

- 8. Bust.** Terra-cotta ; height, $2^{\text{ft}} = 0.61^{\text{m}}$ *Glyptothek, Munich.*

A youthful head bound with a fillet. The eye-sockets are hollow, and were doubtless filled with silver or some sparkling stone. The bust is modern. From the Villa Albani.

- 9. Statue.** Pentelic marble ; height, $6^{\text{ft}} 7^{\text{in}} = 2.01^{\text{m}}$ *Glyptothek, Munich.*

From the Albani collection, Rome. The right arm and left hand are modern.

- 10. Bust.** Parian marble ; height, $1^{\text{ft}} 11^{\text{in}} = 0.585^{\text{m}}$ *Glyptothek, Munich.*

A youthful head, with the crushed ears, supposed to belong to pancratiasts. Winckelmann's *Monumen. ined.*, 63.

- 11. Statue.** Marble of Luni ; height, $6^{\text{ft}} 3^{\text{in}} = 1.905^{\text{m}}$ *Vatican.*

A driver in the circus. He wears sandals, his head is bare, and his tunic is closely wound with thongs from his armpits to below the navel. In his right hand he holds a palm ; in the left, reins. All but the torso and part of the thighs (which are also bound with thongs) is modern. The head is antique, but fitted to the torso. From the Villa Montalto. *Vis., Mus. Pio-Clem.*, III. Pl. 31.

Cast by Malpieri. 105 f.

- 12. Statue.** Greco ; height, $5^{\text{ft}} 2\frac{3}{4}^{\text{in}} = 1.593^{\text{m}}$ *Vatican.*

A female runner who has won the race, as indicated by a palm-branch on the stem which forms the support. She is clothed with a tunic reaching down to mid-thigh, bound by a wide girdle and gathered over the left shoulder, leaving the right breast bare. Once in the Barbarini Palace. *Vis., Mus. Pio-Clem.*, III. Pl. 27.

- 13. Bas-relief.** Greco ; height, $1^{\text{ft}} 2^{\text{in}} = 0.355^{\text{m}}$; width, $1^{\text{ft}} 11^{\text{in}} = 0.532^{\text{m}}$ *Vatican.*

On the extreme left is a hermes with the face outwards ; next, two young men entirely naked, with the hair gathered in a tuft on the back of the head, engaged in the pancratium ; next is a draped trumpeter, and last a naked athlete placing a crown upon his head. *Vis., Mus. Pio-Clem.*, V. Pl. 36.

- 14. Bas-relief.** Greco ; height, $11^{\text{in}} = 0.28^{\text{m}}$; width, $1^{\text{ft}} 3\frac{3}{4}^{\text{in}} = 0.40^{\text{m}}$ *Vatican.*

Three victorious athletes are here represented. All have cloaks thrown over the left shoulder. The one on the right, named Menestheus, has a sword as prize, and rests his right hand on the shield his companion holds ; the third bears a palm-branch ; a helmet and vase are on the ground, and the hermes on the left and the ox-head on the right have reference to the gymnastic games and attendant sacrifices. The middle athlete is named Demetrius, but the name of the third has been mostly broken away. A beautiful work. *Vis., Mus. Pio-Clem.*, V. Pl. 35.

- 15. Torso.** Marble ; height, $5^{\text{ft}} 4^{\text{in}} = 1.625^{\text{m}}$ *Dresden.*

One of the most glorious remains of antiquity, once in the Chigi Palace. The legs from the knees down have been restored, but at present the head and entire right arm are wanting, the restoration made some years ago having proved quite inadequate. The figure is entirely nude ; the action is of an athlete anointing himself with oil ; he holds his left hand against the abdomen to catch the oil ; against the antique portion of the support hang the strigil and oil-jar. Becker, *Augusteum*, II. Pl. 37, 38.

ATLAS. One of the Titans, and King of Mauritania, who refused to receive Perseus after his conquest of Medusa. The hero, indignant at the insult and even violence offered him, exposed the Gorgon's head, and Atlas became the mountain which still bears his name. From its height it was said to support the heavens.

- 1. Statue.** Grechetto ; height, $5^{\text{ft}} 0^{\text{in}} = 1.52^{\text{m}}$ *Museo Nazionale, Naples.*

The giant, kneeling on his left knee, bears the heavenly sphere on his shoulders. Well preserved, and valuable as a record of the astronomical knowledge of the time of Hadrian's successors. Once in the Farnese collection. *Mus. Borbon.*, V. Pl. 52. Muscular male figures were used in architecture as supports to pilasters or as detached columns, and were called Atlantes.

AUGUSTUS. Octavianus Cæsar was adopted by his uncle, Julius Cæsar, and became second Emperor of Rome. He died A. D. 14, in his seventy-sixth year, and the forty-fourth of his reign.

1. **Bust.** Marble; height, $1^{\text{ft}} 9\frac{1}{2}^{\text{in.}} = 0.547^{\text{m}}$. Pl. 8, No. 44.

Vatican.

Usually called the Young Augustus. The tip of the nose is modern.
An excellent cast by Gherardi. 6 *f.* Cast by Malpieri. 6 *f.*

2. **Statue.** Marble. Pl. 7, No. 37.

Vatican.

Found in 1863 in the Villa of Livia, near the Porta del Popolo, at Rome, and placed in the Vatican by his Holiness Pius IX. One of the most admirable of the portrait statues which have come down to us. The head is bare; the breastplate is ornamented with bas-relief. A cupid mounted on a dolphin forms the support for the right leg.

Cast by Malpieri. 250 *f.* A reduction to about $1^{\text{ft}} 11^{\text{in.}} = 0.585^{\text{m}}$ has been made.

3. **Statue.** Marble; height, $6^{\text{ft}} 7\frac{1}{2}^{\text{in.}} = 2.029^{\text{m}}$.

Vatican.

Found at Venice, and, although headless, has been fitted with an Augustan head, which was discovered at Velletri. Formerly in the Giustiniani Palace at Venice. The head is bare, and the body completely wrapped in a toga. The hands are modern. Mus. des Antiq., II. Pl. 33; Vis., Mus. Pio-Clem., II. Pl. 45.

Casts, Bureau du Moulage. 120 *f.*

4. **Statue.** Marble; height $6^{\text{ft}} 3^{\text{in.}} = 1.905^{\text{m}}$.

Vatican.

Wrapped in a toga, with a fold over the head, in the character of a priest. The head was found with it, although detached. Vis., Mus. Pio-Clem., II. Pl. 46.

5. **Statue.** Marble; height, colossal.

Museo Nazionale, Naples.

This colossal statue was dug from Herculaneum, but the head and arms were wanting; the former was restored as Augustus, from a cameo representing the Emperor deified.

6. **Statue.** Bronze; height, about $5\frac{1}{2}^{\text{ft}} = 1.68^{\text{m}}$.

Museo Nazionale, Naples.

A Jupiter with the head of Augustus. The chest and arms are bare.

7. **Statue.** Pentelic marble; height, $6^{\text{ft}} 6^{\text{in.}} = 1.98^{\text{m}}$.

Vatican.

Representing the Emperor in his youth. His thighs and a portion of his left arm are covered with a cloak. The arms are modern. The statue was once in the Palace Verospi. Vis., Mus. Pio-Clem., III. Pl. I.

8. **Bust.** Pentelic marble; height, $2^{\text{ft}} 2^{\text{in.}} = 0.66^{\text{m}}$.

Vatican.

Crowned with wheat. A noble bust, once in the Villa Mattei. Vis., Mus. Pio-Clem., VI. Pl. 39.

9. **Bust.** Grechetto; height, $2^{\text{ft}} 2^{\text{in.}} = 0.66^{\text{m}}$.

Vatican.

Crowned with a fillet bound over the forehead with a round stone, on which is the head of Julius Cæsar, crowned with laurel. He is an old man here. Vis., Mus. Pio-Clem., VI. Pl. 40.

10. **Bust.** Parian marble; height, $2^{\text{ft}} 3\frac{1}{2}^{\text{in.}} = 0.70^{\text{m}}$.

Louvre.

Crowned with oak-leaves (civic crown). From the Bevilacqua Palace at Verona. Mus. des Antiq., II. Pl. 74.

Cast, Bureau du Moulage. 9 *f.*

AURELIUS. Marcus Aurelius Antoninus was Emperor of Rome after Flavius Claudius. Although of a cruel disposition, he was renowned for his morality and military skill. The famous column erected to this Antonine at Rome is covered with a spiral band of bas-relief sculpture, commemorating the Marcomannic victories. Aurelius was born A. D. 121; Emperor from A. D. 161 to 180.

1. **Bust.** Carrara marble ; height, 2^{ft.} 1¹/₂^{in.} = 0.65^{m.} *Museo Nazionale, Naples.*
Found at Herculaneum, and resembling a bust of Antoninus Pius.
2. **Bust.** Marble ; height, 2^{ft.} 3^{in.} = 0.686^{m.} *British Museum.*
Represented as a Frater Arvalis, the head wreathed with wheat and veiled with the sacerdotal robes. Formerly in the Villa Mattei. Townley Gallery, II. p. 44.
Cast by Brucciani. 15 s.
3. **Bust.** Corallitic marble ; height, 1^{ft.} 11³/₄^{in.} = 0.595^{m.} *Louvre.*
Discovered at Acqua Traversa ; considered an excellent portrait. Mus. des Antiq., II. Pl. 84.
Cast, Bureau du Moulage. 8 f.
4. **Statue.** Bronze gilded ; colossal. *Square of the Capitol, Rome.*
One of the finest equestrian statues in Rome. The horse is full of life, and the rider's outstretched hand is commanding and effective.

BACCHANTES. Priestesses of Bacchus, also called Menads. It has been customary to refer all active female figures to this name.

1. **Statue.** Pentelic marble ; height, 5^{ft.} 7¹/₂^{in.} = 1.715^{m.} *Vatican.*
The beautifully draped, active figure is one of the most charming representations of the Bacchantes. Once in the Palazzo Caraffa, at Naples. Vis., Mus. Pio-Clem., III. Pl. 30.
2. **Statue.** Marble. *Berlin.*
The arms are raised above the head, and with the left hand she presses a bunch of grapes into the cup which she holds in the other. Her very slight tunic is bound with two girdles, — one just below the breasts, the other on the hips.
3. **Statue.** Pentelic marble ; height, 7^{ft.} 3¹/₂^{in.} = 2.22^{m.} *Louvre.*
The pose of this statue is very remarkable, and it may represent Erigone, daughter of Icarius, who was seduced by Bacchus under the form of a bunch of grapes. The extremities of the hands and feet are modern. Mus. des Antiq., III. Pl. 13.
4. **Statue.** Parian marble ; height, 5^{ft.} 9^{in.} = 1.758^{m.} *Louvre.*
Clad in a goat-skin over the tunic. Of no great merit, although a pretty statue. It seems unfinished. Mus. des Antiq., III. Pl. 13.
5. **Bas-relief.** Marble ; height, 1^{ft.} 5^{in.} = 0.432^{m.} ; width, 9^{in.} = 0.227^{m.} *British Museum.*
A Bacchante, clad in thin, transparent drapery, swings behind her the hind-quarters of a kid, while the right hand, reaching back, holds a knife and catches her drapery. The right foot and the kid are modern. Townley Gallery, II. p. 102.
Cast by Brucciani. 3 s. 6 d. A similar relief ornaments an altar in the Vatican.

BACCHUS. The son of Jupiter and Semele. He was brought up by his maternal aunt, Ino. In his youth he was taken prisoner by some sailors while asleep on the island of Naxos, and the youthful god turned the rigging into serpents, which so terrified the pirates that they jumped into the sea and were changed into dolphins. This scene is represented on the choragic monument of Lysicrates at Athens. His expedition into the East was the subject of many a bas-relief. He was drawn in a chariot by a lion and tiger, and the nations submitted gladly to his rule. As Bacchus or Dionysus was the god of wine, he is usually represented as an effeminate youth, not unfrequently androgynous, sometimes as an old man. The panther is sacred to him, because he

clothed himself in the skin of that animal on his Indian campaign. Sculptures of this god are very common; statues, busts, bas-reliefs, on candelabra, altars, vases, and sarcophagi, form an extensive catalogue, of which very few have been cast, and many are undesirable.

1. **Statue.** Pentelic marble; height, $7^{\text{ft.}} 8\frac{3}{4}^{\text{in.}} = 2.354^{\text{m.}}$

Louvre.

A statue of fine conception and excellent work, nude, with the nebride, or goat-skin, thrown back over the shoulder. The head is wreathed with grape-leaves. In an almost perfect state, only the hands and ends of the feet are modern. The whole figure has, perhaps, less of the softness usually given to the wine-god. Mus. des Antiq., I. Pl. 30.

2. **Statue.** Pentelic marble; height, $7^{\text{ft.}} 11^{\text{in.}} = 2.11^{\text{m.}}$

Louvre.

The god rests his right arm on a vine-encircled trunk; his left is placed above his head, as in the Apollino. A finely wrought nebride falls from his left shoulder, but in no way conceals his form. The hair descends in long curls upon the shoulders. Once at Versailles. Only the left hand and the ends of the fingers of the right are modern. Mus. des Antiq., I. Pl. 31.

3. **Statue.** Greco-duro marble; height, $6^{\text{ft.}} 4^{\text{in.}} = 1.948^{\text{m.}}$

Louvre.

The god of drunkenness and pleasure appears here in his most pleasing form. His head is crowned with ivy and berries, and encircled with a diadem. Two curls hang down over each shoulder. The weight of the body is supported on the right leg and left arm, which rests on a trunk. Most of the right arm, the left forearm, the right leg from the knee down, and the end of the left foot, are restorations made at Florence. This statue is usually called the Richelieu Bacchus, from its former owner.

Cast, Bureau du Moulage. 150 f. Mus. des Antiq., I. Pl. 32.

4. **Statue.** Grechetto; height, $6^{\text{ft.}} = 1.52^{\text{m.}}$

Museo Nazionale, Naples.

This exquisite statue was once in the Farnese collection. The god stands lightly on his right foot, and in his right arm holds a bunch of grapes high above his head. The usual diadem and wreath of ivy crowns his head, and his left arm rests on a cluster of vines; the left hand holds a cup. Mus. Borbon., I. Pl. 47.

Casts, Bureau du Moulage. 80 f.

5. **Statue.** Marble; height, $2^{\text{ft.}} 11\frac{1}{4}^{\text{in.}} = 0.895^{\text{m.}}$

Vatican.

A torso with the head. The statue was originally made in two pieces, and when this portion was dug up at Rome, near the Temple of Peace, the lower half was missing. The position is much like that of the Bacchus of Richelieu, but is more masculine. Vis., Mus. Pio-Clem., II. Pl. 29.

6. **Statue.** Greco; height, $5^{\text{ft.}} 8^{\text{in.}} = 1.727^{\text{m.}}$

Vatican.

Albaccini restored the arms, left lower leg, and right thigh. The right arm holds a bunch of grapes; the left rests on a thyrsus, the sceptre of Bacchus.

7. **Statue.** Marble; height, $3^{\text{ft.}} = 0.915^{\text{m.}}$

British Museum.

This little statue was found by Mr. Gavin Hamilton in the ruins of the villa of Antoninus Pius, near Lanuvium. The god is represented as a boy; the head is crowned with a wreath of ivy, and the nebride is tied across the breast.

Cast by Brucciani. £ 3.

8. **Statue.** Marble; height, without plinth, $5^{\text{ft.}} 10\frac{1}{2}^{\text{in.}} = 1.79^{\text{m.}}$

Vatican.

Only the torso is ancient, but that is so beautiful, and adorned with every feminine grace joined to the masculine, that the restoration is no doubtful one. The right hand holds up a bunch of grapes, the left has a cup. Vis., Mus. Pio-Clem., II. Pl. 28.

- 9. Statue.** Grechetto ; height, 6^{ft.} 3^{in.} = 1.835^{m.} *Museo Nazionale, Naples.*
Once in the Farnese Palace. A beautiful statue. Mus. Borbon., IV. 6.
- 10. Statue.** Marble ; height, 3^{ft.} 10¹/₄^{in.} = 1.175^{m.} *Vatican.*
Discovered in the ancient Salaria at Rome while building a street. The head is modern, but the panther, as well as the soft form, indicate the subject. A companion statue of Ariadne was found with it. Vis., Mus. Pio-Clem., I. Pl. 43.
- 11. Statue.** Marble. *British Museum.*
Bacchus as Libera, or the female personation. This has been thought one of the finest statues in the Townley collection. It was found by Mr. Gavin Hamilton at Roma Vecchia, a few miles from Rome. She holds a thyrsus over the right shoulder, and a bunch of grapes in the left hand. She is clothed in an ample robe, and a panther, rising on its hind legs, is at her feet. Townley Gallery, I. p. 215.
Cast by Brucciani. £ 3 15 s.
- 12. Statue.** Marble ; height, 3^{ft.} 6^{in.} = 1.065^{m.} *Museo Nazionale, Naples.*
Found in 1765, in the Temple of Isis at Pompeii. The panther is at the feet of Bacchus. Mus. Borbon., IX. Pl. 41.
- 13. Group.** Bronze ; height, 2^{ft.} 3¹/₂^{in.} = 0.695^{m.} *Museo Nazionale, Naples.*
This group was found at Pompeii in 1812, with a number of other objects, in a caldron, where they had apparently been placed for safety at the time of the eruption of Vesuvius, which destroyed the city. Bacchus is represented as a hermaphrodite, supported by a faun of graceful figure. Mus. Borbon., V. Pl. 9.
- 14. Group.** Marble. *Florence.*
Bacchus and Ampelus. This group has been rather clumsily repaired. The god leans his right arm on the shoulders of his friend Ampelus, who is clad lightly in the nebride and clasps Bacchus around the waist.
- 15. Group.** Marble ; height, 7^{ft.} 8¹/₂^{in.} = 2.35^{m.} *Vatican.*
Bacchus and Faun. Found at Murena, near Frascati. The god of wine, vanquished by his invention, leans his left arm lightly on a young faun, and places his right arm on his head, which is crowned with grapes. The faun's head is crowned with pine, and he has a pedum, or light club, in his left hand ; a panther, with his paw on the head of a victim, is at the base, on the right hand. A charming work, in which the beautiful form of the son of Zeus is well contrasted with the uncultivated form of his rustic companion. Vis., Mus. Pio-Clem., I. Pl. 41.
Cast by Malpieri. 125 f.
- 16. Group.** Marble, greco-duro ; height, 7^{ft.} 4^{in.} = 2.235^{m.} *Museo Nazionale, Naples.*
Bacchus stands upright, and holds in his right hand above his head a bunch of grapes ; his left hand extended holds a wine-cup, and this arm rests on a little Eros or Cupid, who gazes upward at the grapes. Mus. Borbon., V. Pl. 8.
- 17. Statue.** Pentelic marble ; height, 6^{ft.} 11¹/₂^{in.} = 2.12^{m.} *Vatican.*
The Indian Bacchus — usually called Sardanapalus, from the inscription of that name on the front of the statue — is perhaps the most beautiful of the representations of the bearded Bacchus. It was found in 1761, near Frascati. The figure is completely wrapped in a large garment, only the head, right arm, and foot being visible. The tip of the nose, lips, and right arm are modern. It belongs to the better class of Greek sculpture preceding the days when it culminated. Mus. des Antiq., I. Pl. 29 ; Vis., Mus. Pio-Clem., II. Pl. 41.
- 18. Bust.** Grechetto ; height, 1^{ft.} 11^{in.} = 0.585^{m.} *Museo Nazionale, Naples.*
A grand head of the Indian Bacchus.

19. **Bust.** Parian marble ; height, 1^{ft} 6ⁱⁿ. = 0.46^m.

Louvre.

Once in the palace of Versailles. The restorations have much injured the beard and nose. Mus. des Antiq., I. Pl. 71.

Cast, Bureau du Moulage. 10 f.

20. **Bust.** Pentelic marble ; height of head alone, 1^{ft} 1ⁱⁿ. = 0.351^m.

Louvre.

From the Villa Borghese. An excellent head of the bearded Bacchus. Mus. des Antiq., I. Pl. 69.

21. **Group.** Marble ; height, 4^{ft} 10ⁱⁿ. = 1.472^m.

British Museum.

Bacchus and Ampelus ; found in 1772 near La Storta, about eight miles from Rome. The whole of the right arm of Bacchus is modern. Mr. Combe's account of this group may be given in full. He says : " Before we enter into a description of this group it will be necessary to give a short account of Ampelus. He was born in Phrygia ; his mother was a nymph ; and he is said to have had more than one father among the satyrs who were attendants upon Bacchus. Ampelus, as he grew up, became exceedingly beautiful, and was distinguished by Bacchus, who regarded him with every mark of especial favor. So great indeed was the partiality of Bacchus for this youth, that he was never happy without the enjoyment of his society. He took an interest in all his boyish amusements, and even instituted contests between himself and Ampelus, in which he purposely contrived that the latter should be the victor. Elated by these successes, and by the continual acts of kindness bestowed on him by Bacchus, the confidence of Ampelus in himself became excessive ; he grew fearless of danger, and exposed his person to considerable risk in assailing various kinds of wild beasts. Among other exploits in which his courage was rashly exercised was that of mounting the back of a ferocious bull, which, after carrying him a considerable way with the utmost impetuosity, at length threw him against the ground with such violence as to cause his instant death. Bacchus was inconsolable at the loss of his young favorite ; his grief on the occasion awakened the compassion of Atropos, one of the sister Fates, and, as Ampelus had not yet passed the river Acheron, she metamorphosed the dead body into a flourishing vine-tree, a tree till that time unknown to Bacchus. His admiration was strongly excited by the view of this beautiful plant ; and this admiration was yet more increased when he tasted the juice of its delicious fruit. Such, in a few words, is the history of Ampelus, of whom it is further related that Bacchus honored him with a place among the stars. The figure of Bacchus is youthful, and possesses that roundness of limb and delicacy of contour which more particularly characterize the female sex. A chaplet of ivy encircles his head, and he is also crowned with a broad diadem, which passes across the forehead ; his shoulders are covered with the skin of a leopard or tiger ; and he has sandals on his feet. The attitude of this figure is graceful and easy ; the left arm is thrown over the shoulder of Ampelus, and the countenance of Bacchus is inclined towards his companion, whom he appears to regard with an expression of great benignity. The figure of Ampelus is represented at the period of his transformation into the vine-plant, but before the metamorphosis has been quite completed. The lower part of his body appears to have taken root, while the transformation, which is gradually proceeding, has not deprived Ampelus of the power of looking up affectionately at his master, to whom he is offering grapes. The skill of the sculptor has blended together the animal and vegetable forms with so much ingenuity that it is difficult to decide either where the one begins or the other terminates. At the feet of Ampelus, or rather at the root of the vine, is a panther apparently intent upon stealing the grapes, the flavor of which he is already tasting. Round his neck is a collar formed of the leaves and fruit of the ivy ; a small lizard is running up the stem of the vine." Townley Gallery, I. p. 298 ; British Mus. Marbles, III. Pl. 11.

Cast by Brucciani. £ 5.

22. **Terminal Head.** Marble ; height, 1^{ft} 9ⁱⁿ. = 0.535^m.

British Museum.

Found in 1790 at Hadrian's Villa. The bearded Bacchus, executed in the hard, early style of Greek sculpture. The lower part of the curls on the left shoulder are modern. Townley Gallery, I. p. 333.

23. **Terminal Head.** Marble ; height, 1^{ft} 11^½ⁱⁿ. = 0.60^m.

British Museum.

Once in the collection of Cardinal Albani at Rome. The hair, which falls in long tresses upon

the shoulders, is turned back upon the forehead, and clustered in curious round curls over the temples. In excellent preservation, and has not received any restoration whatever. Townley Gallery, I. p. 334.

Cast by Brucciani. 14 s.

24. Term. Marble; height, 6^{ft.} 8^{in.} = 2.03^{m.}

British Museum.

Found, in 1771, at Baiæ. Both hair and beard are arranged in complicated curls. Townley Gallery, I. p. 335.

Cast by Brucciani. 15 s.

25. Terminal Head. Marble; height, 1^{ft.} 4¹/₂^{in.} = 0.42^{m.}

British Museum.

Found, with the preceding, at Baiæ. A portion of the back of the head is gone, but the head has no restoration. Townley Gallery, I. p. 336.

Cast by Brucciani. 10 s.

26. Double Bust. Marble; height, 1^{ft.} 1^{in.} = 0.33^{m.}

British Museum.

On one side the bearded Bacchus; on the other Libera, the female personification. These double busts were common as terms to mark boundaries or ornament walls. Townley Gallery, I. p. 338.

27. Bust. Marble.

Museo Nazionale, Naples.

This usually bears the name of Plato. The head is bent forward, and the gaze directed on the ground. The hair is rolled under a broad fillet, and no curls appear; the beard is natural, except beneath the lips, where it has the appearance of a leaf.

28. Bust. Red antique marble; height, 1^{ft.} 7³/₄^{in.} = 0.5^{m.}

Louvre.

A fair bust of the Indian Bacchus. Mus. des Antiq., III. Pl. 2 (2); Clarac, 1086, No. 2760^d.

Cast, Bureau du Moulage. 10 f.

29. Bas-relief. Marble; height, 3^{ft.} = 0.915^{m.}; width, 4^{ft.} 11^{in.} = 1.50^{m.}

British Museum.

Bacchus and attendants visiting Icarius. The story which this bas-relief records is this: After the discovery of wine Bacchus wished to impart it to mortals, and, coming to Attica, was received hospitably by Icarius. To him he imparted the secret, bidding him share it with all men. Icarius gave a portion of the wine to some neighboring peasants, who became intoxicated by it, and their friends killed Icarius with their clubs, thinking he had given poison in the drink. The faithful dog, Mæra, led Erigone to the body of her father. In her grief Erigone hung herself on a neighboring tree. The three victims of the first introduction of wine (always excepting Noah) were made constellations: Icarius became Bootes; Erigone, Virgo; and Mæra, Sirius, or the Dog-Star. The bas-relief represents the visit of Bacchus. Icarius, reclining on a couch, receives the god, who, in portly form, and draped completely, with beard and fillet, advances to the feast. His left arm is supported by a faun, and another faun takes off his sandals. A company of fauns follow. The whole scene is laid in the court-yard of a house; the roof is tiled, the gable sculptured with Medusa's head, and the eaves hung with garlands. This came into the Townley collection in 1786, and was found on the Esquiline Hill, at the Villa Negroni, in Rome. Townley Gallery, II. p. 140; British Mus. Marbles, II. Pl. 4; Bartoli, *Admiranda Rom. Antiq. ac Veteris Sculpt. Vest.*, Pl. 43 (Rome, 1693).

Cast by Brucciani. £2 2 s.

30. Bas-relief. Marble; height, 1^{ft.} 3^{in.} = 0.38^{m.}; length, 2^{ft.} 3^{in.} = 0.815^{m.}

Vatican.

This relief, which ornaments a sepulchral altar, was found in the same place, and represents the same subject as the preceding. In this Erigone reclines by the side of her father, as was originally the case in the former, as indicated by the broken marble. The house is not shown here. The attending fauns are precisely like the others, but the composition is here terminated on the right by a terminal figure of Priapus. Evidently this was a favorite subject among the ancients, for numerous copies are in existence. One, in which the figures are remarkably well preserved, is in the Museo Nazionale at Naples. The one in the British Museum is considered the best, although two

of the fauns have modern heads, one has a restored arm, and the female attendant, or Bacchante, and Erigone, are wanting. Vis., Mus. Pio-Clem., IV. Pl. 25.

Other reliefs, representing Bacchus on his Indian expedition and in various other scenes, are very common, and were favorite subjects for sarcophagi.

- 31. Torso.** Greco-duro ; height, $3^{\text{ft}} = 0.915^{\text{m}}$. *Vatican.*

A bearded Bacchus, with long, flowing locks. His robe is wrapped closely about him. The right arm from the elbow, the left from the wrist, and the body below the waist, are lost. Visconti says this fragment was once in the Vatican. Vis., Mus. Pio-Clem., III. Pl. 40.

- 32. Statue.** Marble ; height, $3^{\text{ft}} 3\frac{1}{2}^{\text{in}} = 1.01^{\text{m}}$; length, $5^{\text{ft}} 6^{\text{in}} = 1.677^{\text{m}}$. *Vatican.*

A reclining statue, found at Tivoli with the Muses. The head is crowned, and the right arm, body, and lower legs nude ; the left hand rests on an overturned wine-cup. Vis., Mus. Pio-Clem., I. Pl. 42.

BALBUS. The name of Balbus has been preserved by several statues and inscriptions, erected to various members of the family who deserved well of their fellow-citizens. The following statues were found in the theatre at Herculaneum in 1739.

- 1. Statue.** Greco ; height, $7^{\text{ft}} 1^{\text{in}} = 2.16^{\text{m}}$. *Museo Nazionale, Naples.*

An equestrian statue of Nonius Balbus ; the head and right hand were restored by Canardi, — the former copied from another statue. Mus. Borbon., II. 38.

- 2. Statue.** Greco ; height, $7^{\text{ft}} 1^{\text{in}} = 2.16^{\text{m}}$. *Museo Nazionale, Naples.*

A companion to the last. Marcus Nonius Balbus, the son, is armed with a breastplate. In both the human figures are excellent, and perhaps equal that of Aurelius in the Capitol, but the horses are inferior. The mane falls on both sides of the neck, while in most Greek horses it is cropped close. Mus. Borbon., II. 39.

- 3. Statue.** Greco ; height, $4^{\text{ft}} 7^{\text{in}} = 1.397^{\text{m}}$. *Museo Nazionale, Naples.*

Four portrait statues of the daughters of Balbus, each wrapped in a long robe, and personating a Muse. Mus. Borbon., II. 40, 41, 42, 43.

BARBARIANS. A number of statues of barbarians have been found among the Roman ruins. They were made as ornaments of trophies or triumphal arches, and in modern times some of them have received the names of warriors subdued by the Romans.

- 1. Statue.** Marble of Luni ; height, $6^{\text{ft}} 7^{\text{in}} = 2.004^{\text{m}}$. *Louvre.*

Called Tiridates, king of Armenia. He wears trousers, a tunic bound by a girdle and with long sleeves, a cloak fastened by a fibula on the right shoulder, and a diadem on the head. The head is antique, but fitted to this statue. The right forearm, both feet, and part of the lower legs are modern. Mus. des Antiq., III. Pl. 18 (*statues*).

- 2. Statue.** Porphyry ; height, $7^{\text{ft}} 10\frac{1}{2}^{\text{in}} = 2.40^{\text{m}}$. *Louvre.*

A barbarian prisoner, clad in the loose trousers of the Orientals, gathered about the ankles. The tunic has short sleeves, and falls below the knees ; the girdle is broad and knotted ; the head is bare. The head and hands, of white marble, are modern restorations, dating from the seventeenth century. Once in the Villa Borghese. Mus. des Antiq., III. Pl. 21 (1).

- 3. Statue.** Egyptian breccia ; height, $5^{\text{ft}} 6\frac{1}{4}^{\text{in}} = 1.682^{\text{m}}$. *Louvre.*

Barbarian prisoner, seated sadly on a rock. His costume is like that of the preceding statue, but the sleeves are long. The feet are crossed, and the hands are crossed on the right knee. He wears a

Phrygian cap. The head and hands are made of statuary marble, and the former shows the hand of a master. Once in the Villa Albani. Mus. des Antiq., III. Pl. 21 (2).

4. Statue. Porphyry ; height, 7^{ft.} 7^{in.} = 2.309^{m.} *Louvre.*

The usual costume ; short sleeves and bare head. The left hand gathers up the garments ; the right is extended as questioning. The hands and the lower portion of the face are modern. Mus. des Antiq., III. Pl. 21 (3).

5. Statue. Pentelic marble, cipolla ; height, 3^{ft.} 6^{in.} = 1.066^{m.} *Vatican.*

Ethiopian slave. A boy, entirely nude, and with the physical peculiarities of his race truthfully rendered, holds in his left hand the implements used in the bath, and his right arm has been restored holding a sponge. Vis., Mus. Pio-Clem., III. Pl. 35.

6. Bust. Marble ; height, 1^{ft.} 6¹/₄^{in.} = 0.465^{m.} *British Museum.*

A head, with long hair, heavy eyebrows, and a mustache, found in Trajan's forum at Rome. Townley Gallery, II. p. 34 ; British Mus. Marbles, III. Pl. 6.

Cast by Brucciani. 8 s. See also DACIAN, ARRIA, and PÆTUS.

BERENICE. The daughter of Ptolemy Philadelphus and Arsinoë. She married her brother Euergetes, whom she tenderly loved. When he went on a dangerous expedition she vowed all her hair to Venus if he returned. Some time after his victorious return, the hair disappeared from the temple of Venus, and Conon, the astronomer, declared that Zeus had placed it in the heavens.

1. Bust. Bronze ; height, 1^{ft.} 5^{in.} = 0.43^{m.} *Museo Nazionale, Naples.*

A head of exquisite beauty, the hair drawn back from the forehead and bound with a braid. Probably an Apollo. Mus. Borbon., VII. 12 (a poor figure) ; Antichita di Ercolano, V. Pl. 63, 64.

BETMES. An Egyptian functionary of high rank of the Fourth Dynasty.

1. Statue. Syenite, closely resembling bronze. *British Museum.*

Betmes is seated ; he holds the *hab* — a hoe or pickaxe — against his left breast ; his thick hair is parted in the middle, and his *shenti*, or apron, is covered with hieroglyphics. Found in a tomb near the Pyramids of Ghizeh.

Cast by Brucciani. 10 s. Small size.

BIGA. The name of a two-horse chariot among the Romans. These were much used in the public games, and conquerors in the races often adorned their houses or the temple of their tutelary deity with bigæ made of bronze, marble, or terra-cotta.

1. Group. Pentelic ; height, 5^{ft.} 8^{in.} = 1.725^{m.} ; length, 10^{ft.} 11^{in.} = 3.32^{m.} ; width, 4^{ft.} 7^{in.} = 1.397^{m.} *Vatican.*

This exquisite marble is the chief ornament of the room called by its name. The body of the chariot, the body and one foot of a horse, are Greco-Roman ; all the rest is restored. Vis., Mus. Pio-Clem., V. Pl. 44, 45.

Cast by L. Malpieri, Rome. £ 72.

BOAR. One of the most famous sculptures of animals is this boar, now in the Uffizi at Florence.

1. Statue. Dark green marble ; height, 4^{ft.} 5^{in.} = 1.345^{m.} ; length, 5^{ft.} = 1.525^{m.} *Florence.*

The animal rises on his forelegs.

Cast by Stiattesi, Florence. £ 15.

A copy in gray marble is in the Louvre ; height, $3^{\text{ft}} 1^{\text{in}} = 0.938^{\text{m}}$; length, $3^{\text{ft}} 7^{\text{in}} = 1.089^{\text{m}}$. Greco-Roman. Mus. des Antiq., III. Pl. 1 (*animaux*).

BONE-PLAYERS OR ASTRAGALIZONTES. The game of *tali*, played with bones, was popular among the ancients. A bronze group by Polycletus stood in the court of Titus's palace at Rome.

1. **Statue.** Marble ; height, $2^{\text{ft}} 1^{\text{in}} = 0.635^{\text{m}}$; length, $2^{\text{ft}} 6^{\text{in}} = 0.762^{\text{m}}$; width, $1^{\text{ft}} 11\frac{3}{4}^{\text{in}} = 0.605^{\text{m}}$.
British Museum.

This statue was found with another similar to it in the Villa Verospi, near the Salarian gate of Rome, in 1766. A nymph reclines on the ground in the same position as the following statue. The head, left shoulder, both feet, and the right hand are modern. Several repetitions of this are preserved, — all, however, without the original head. British Mus. Marbles, II. Pl. 28 ; Townley Gallery, I. p. 181.

2. **Statue.** Grechetto ; height, $2^{\text{ft}} 3\frac{1}{2}^{\text{in}} = 0.70^{\text{m}}$. Pl. 7, No. 40. *Louvre.*

Found at Rome in 1730. Once in the collection of Cardinal Polignac ; also at Berlin. The hair is curiously arranged. The right hand, neck, left shoulder, and two *tali* are modern. Mus. des. Antiq., II. Pl. 30.

Cast, Bureau du Moulage. 50 *f*.

3. **Statue.** Marble ; height, $2^{\text{ft}} 3\frac{3}{4}^{\text{in}} = 0.705^{\text{m}}$; length, $2^{\text{ft}} 11\frac{1}{2}^{\text{in}} = 0.897^{\text{m}}$. *British Museum.*

Found in the Baths of Titus at Rome, and placed in the Barbarini Palace, whence it was brought to England, in 1768, by Mr. Townley. It probably belonged to a group of two boys who quarrelled at the game of *tali*. The left arm, wrist of the right arm, both feet, and the plinth are modern. 40, p. 304.

BOY AND GOOSE. Geese seem to have been common pets with the Roman children, and many statues of children playing with these birds are extant. They were used to decorate fountains, etc.

1. **Group.** Pentelic marble ; height, $2^{\text{ft}} 3\frac{1}{2}^{\text{in}} = 0.92^{\text{m}}$. Pl. 7, No. 39. *Louvre.*

Found, in 1789, at Roma Vecchia, on the Appian Way. Pliny describes (*Hist. Nat.*, Lib. XXXIV. § 19, n. 23) a bronze work of the Carthaginian silversmith, Boëthus, from which this marble is supposed to be copied. Whether this be so or not, the statue is an admirable one. The head of the child and the head and wing-tips of the goose are modern.

Cast, Bureau du Moulage. 60 *f*. Reduction, by Barbedienne, to $1^{\text{ft}} 2\frac{1}{2}^{\text{in}} = 0.37^{\text{m}}$. 15 *f*. By Brucciani. 5 *s*.

2. **Group.** Greco ; height, $2^{\text{ft}} 6^{\text{in}} = 0.76^{\text{m}}$. *Museo Nazionale, Naples.*

Found at Herculaneum. A boy stands on his left leg, the right is bent at the knee, and he strangles a goose whose head reaches to his navel. The head was restored by Canardi. The statue is considered a copy of a bronze.

3. **Statue.** Marble of Luni ; height, $2^{\text{ft}} 4^{\text{in}} = 0.71^{\text{m}}$. *Vatican.*

Found near Lake Nemi with another more mutilated. A child seems to be about to rise from the ground ; his right arm is raised, and the left presses a goose or duck, which he has turned over. A charming statue. Mus. Pio-Clem., III. p. 170.

Cast by Malpieri. 40 *f*.

BOXERS. Boxing was one of the earliest as well as most popular of the games of the ancients. The hands were armed with the cestus, which, in earlier times, consisted simply of raw-hide thongs, but afterwards these thongs were interwoven with iron or

lead. The blows were severe, often fatal, and the ears of professional boxers are always represented as broken and generally smaller than usual. *See also* POLLUX.

1. **Bas-relief.** Marble; height, $3\text{ ft } 11\text{ in.} = 1.19\text{ m.}$; width, $6\text{ ft } 11\frac{1}{2}\text{ in.} = 2.12\text{ m.}$ *Lateran Museum, Rome.*

Two fragments; most spirited representations. Found in 1606 (?) near the Arch of Gallienus, at Rome. The figure on the left is of a bearded man, his head bound with a fillet, and his body clothed with a loose tunic; the other has no beard. Evidently they were practising in the palæstra, and not measuring their strength in the public games; for then the athletes contended naked. Sometimes called Dares and Entellus. Pistolesi, *Il Vaticano*, III. tav. 16, 1, 2, p. 51.

2. **Statue.** Marble; height, $5\text{ ft } 8\frac{3}{4}\text{ in.} = 1.746\text{ m.}$ *Louvre.*

Only the torso is ancient. It was found in the Forum Archemorium, and was once in the Villa Borghese. Mus. des Antiq., III. Pl. 17 (2).

3. **Statue.** Marble; height, $5\text{ ft } 6\text{ in.} = 1.68\text{ m.}$ *Dresden.*

Head and arms restored by Cavaceppi.

Cast, Bureau du Moulage, Paris. 80 f. Becker, *Augusteum*, III. Pl. 109.

BRITANNICUS. A son of Claudius Cæsar by Messalina. Nero, the step-son of Claudius, was raised to the throne, and caused Britannicus to be poisoned.

1. **Statue.** Marble; height, $7\text{ ft } 6\frac{1}{2}\text{ in.} = 2.30\text{ m.}$ *Lateran Museum, Rome.*

The breastplate of this statue is ornamented with griffons and other figures. The head is bare, the right arm outstretched, and a cloak hangs from the left shoulder. Head, right arm, and most of the cloak are restorations. Garrucci, *Mus. Lateranense*, XIII. p. 25; Clarac, 936 E, 2362 A.

BRUTUS. Marcus Brutus, the assassin of Julius Cæsar, was as much distinguished for his literary talents as for his military knowledge. He married Portia, the daughter of Cato. After the battle of Philippi he fell upon his sword to prevent capture, B. C. 42, and his wife killed herself by swallowing burning coals.

1. **Bust.** Marble. *Capitoline Museum.*

The head has a calm, almost sad expression; the hair is cropped close across the forehead. The nose has been restored.

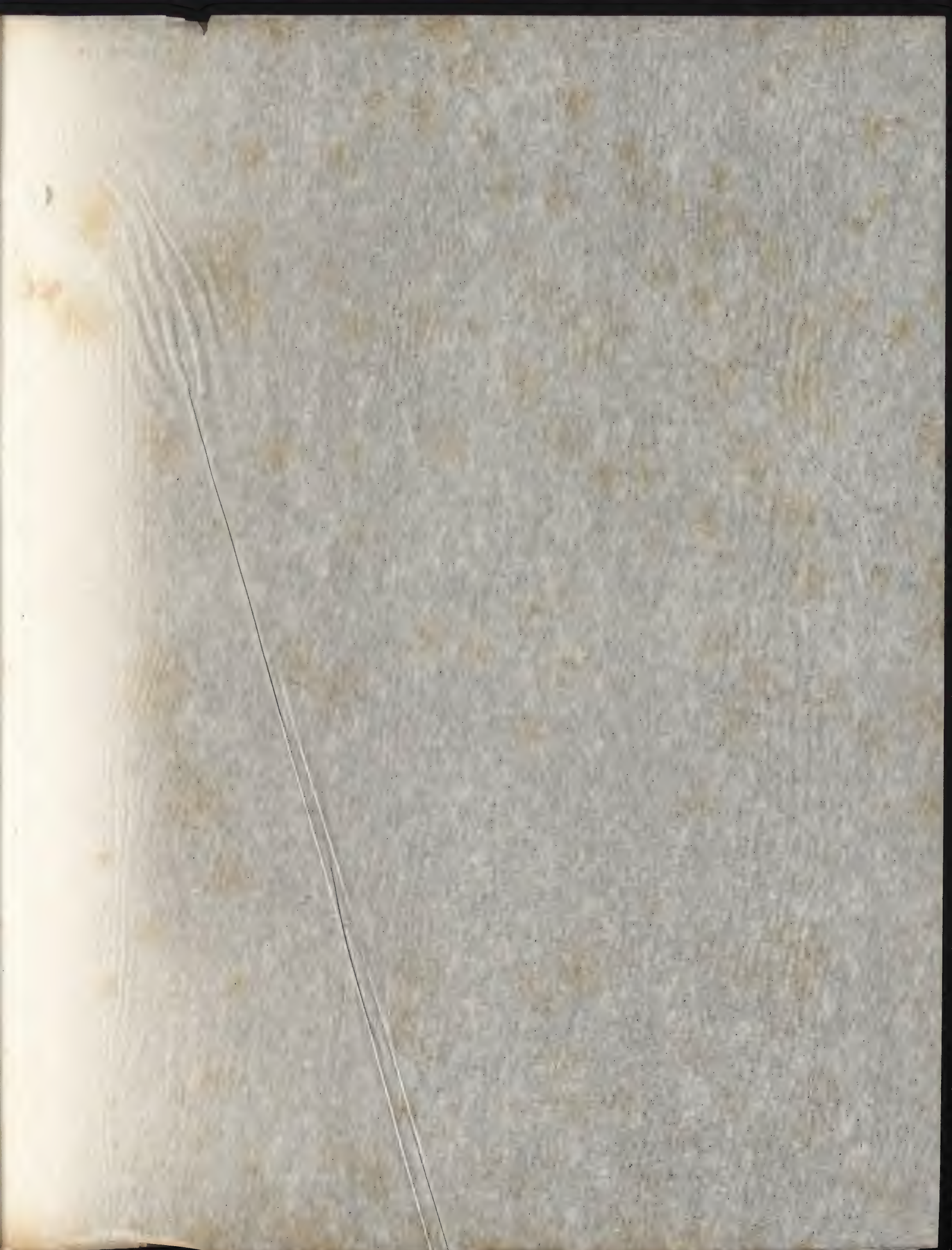
Cast by Malpieri. 15 f.

BULL. Cattle were much used by sculptors of all nations in architectural decorations. Thus the brazen sea of the Jewish temple was supported by oxen; the Assyrians used them for corner-posts of their palaces and temples (*see* ASSYRIAN MARBLES); the Persians used the heads for capitals of columns and pilasters; the Egyptians, from the worship of Apis, the sacred bull, made statues of the animal; and the Greeks and Romans, from their constant use of the animal in sacrifices, made statues in bronze or marble, which they placed in their temples as a sort of standing sacrifice.

1. **Statuette.** Marble of Luni; height, $1\text{ ft } 4\text{ in.} = 0.406\text{ m.}$; length, $1\text{ ft } 5\frac{1}{2}\text{ in.} = 0.445\text{ m.}$ *Vatican.*

Found at Ostia. The four feet and parts of the head are modern. Vis., *Mus. Pio-Clem.*, VII. Pl. 31 (2). *See also* MITHRAS, VICTORY, TORO FARNESE.

CALLIOPE. The Muse who presided over eloquence and epic poetry. She was the daughter of Jupiter and Mnemosyne, and said to be the mother of Orpheus by Apollo.







12 APOLLO SAUROKTONOS.



13 APOLLO BELVIDERE.



14 APOLLO CITHARCEOS.



15 DIANA A ROBING.



16 DIANA OF VERSAILLES.



17 AMAZON.



1. Statue. Pentelic marble; height, 4^{ft} 5¹/₄ⁱⁿ = 1.533^m.*Vatican.*

Found at Cassiano, near Tivoli. The Muse is seated in profound meditation. She bends slightly forward, holding in her left hand tablets, in the right probably a style to write the deeds of heroes. The right arm below the elbow, part of the left forearm, the nose, part of the forehead and chin, and the left foot are restorations. Mus. des Antiq., I. 43; Mus. Pio-Clem., I. Pl. 26, p. 224.

CANEPHORA. It was customary at Athens for virgins to bear the materials for a sacrifice to the altar in a basket on their heads. This subject was chosen by Scopas for a celebrated statue, which has not come down to us. Like the Caryatides, the Canephoræ served as architectural figures. See CARYATID.

1. Statue. Marble; height, 7^{ft} 10ⁱⁿ = 2.387^m.*British Museum.*

This architectural statue evidently served as a pillar in the portico of some ancient building, and was found on the Appian Way in some ruins in the Villa Strozzi. Another similar one was found at the same time, and afterwards three more. The first two were placed in the Villa Montalto, and brought from there by Mr. Townley. The whole figure is draped in a tunic, over which is a shorter garment and a cloak. The neck is ornamented with two necklaces, and the wrists with bracelets; ear-rings are in the ears. The hair is arranged in rolls in front, is drawn together behind by ribbons, and falls in fine spiral locks. The projecting portion of the right arm, the left foot, and a small piece of the basket on the head are modern. On one of the statues was an inscription, claiming it as the work of Criton and Nicolaus of Athens. The Bacchus called Sardanapalus was found with them. British Mus. Marbles, I. Pl. 4; Townley Gallery, I. p. 165.

Cast by Brucciani. £ 5.

CARYATID. Caryæ was a city of Arcadia, whose inhabitants joined the Persians after the battle of Thermopylæ. On the defeat of the latter the Greeks burned the town, slew the men, and carried the women captive. To perpetuate the record of their enslavement their forms were used to support porticos, etc. Caryatides are common; a portion of the Erechtheum at Athens was ornamented with them (see PARTHENON), and they were carried to Rome from many Greek buildings.

1. Statue. Marble; height, 7^{ft} = 2.15^m. (See title-page.)*British Museum.*

From the Temple of Pandrosos on the Acropolis at Athens. Brought by Lord Elgin to England. The shoulders are broad, and the figure commanding. The feet and forearms, as well as some of the hair and portions of the drapery, are destroyed, and no restorations have been made. The capital of this human column is sculptured with the echinus. Elgin Marbles, II. p. 39.

Cast by Brucciani. £ 6.

2. Statue. Marble.*Vatican.*

Similar to the last, but the face is inferior, and the capital less ornamented. The statue, however, is in a much better condition.

Cast by Malpieri. 150 *f*.

CASTOR. The Dioscuri, twin sons of Jupiter and Leda, were born from an egg. Leda was the wife of Tyndarus, king of Sparta, and gave birth at the same time to two eggs; from one came Pollux and Helen, from the other Castor and Clytemnestra, the latter twins being considered the children of the mortal. Castor and Pollux went with Jason on the Argonautic Expedition. Castor was killed by Idas, and at the intercession of his immortal brother, Zeus permitted him to share the immortality of Pollux; so

one lived on earth six months, and then yielded his life to his brother. They were placed in the heavens as *Gemini*, the twins. Sailors considered them their guardian deities. See POLLUX.

1. **Bas-relief.** Marble ; height, $2^{\text{ft}} 5\frac{1}{2}^{\text{in.}} = 0.75^{\text{m}}$; length, $3^{\text{ft}} 4^{\text{in.}} = 1.05^{\text{m}}$ *British Museum.*

In the flat, early style of Greek sculpture, similar to that of the Parthenon frieze (see PARTHENON). It represents Castor managing a horse. He holds back the impatient animal with a rein of metal ; the wind blows his short cloak back over his shoulders ; a fillet encircles his head, and in his uplifted left hand is a stick as in the act of striking. A dog of the Laconian breed follows him. The relief is exceedingly beautiful and in good order ; the nose of Castor, and a few splinters from the legs, are the only deficiencies. Found in 1709 by Mr. Gavin Hamilton, in the ruins of Hadrian's Villa, near Tivoli. British Mus. Marbles, II. Pl. 6 ; 19, I. Pl. 14 ; 49, p. 101.

Cast by Brucciani. 10 s.

2. **Bas-relief.** Marble ; height, $1^{\text{ft}} 5\frac{1}{2}^{\text{in.}} = 0.445^{\text{m}}$; length, $1^{\text{ft}} 9^{\text{in.}} = 0.535^{\text{m}}$ *British Museum.*

This represents Castor and Pollux seated on horses. The brothers are exactly alike ; their heads encircled with a diadem, and they are clothed in light tunics, girded around the waist and reaching nearly to the knee. The horses are small, and have the usual cropped manes. The bridles were marked with red paint, marks of which are distinctly visible. It was purchased by Sir William Hamilton in 1810, of the Governor of Cephalonia, for £ 50. Townley Gallery, II. p. 111.

Cast by Brucciani. 7 s. 6 d.

CATO. A surname of the Porcian family, made illustrious by Marcus Porcius Cato. At the age of seventeen Cato distinguished himself in a battle against Hannibal. Through his whole life he was distinguished for courage and morality. He repented of only three things during his life, — to have gone by sea when he could have gone by land, to have passed a day inactive, and to have told a secret to his wife. He died in extreme old age, about 150 B. C.

1. **Sepulchral Monument.** Marble of Luni ; height, $1^{\text{ft}} 2\frac{1}{2}^{\text{in.}} = 0.672^{\text{m}}$; width, $2^{\text{ft}} 4\frac{1}{2}^{\text{in.}} = 0.725^{\text{m}}$ *Vatican.*

Two half-figures draped, and with their right hands clasped, have been called Cato and his daughter Porcia. This was not an uncommon form of monumental sculpture, but the clasped hands usually denote husband and wife. Here the difference in age would seem to preclude that interpretation. Once in the Villa Mattei, afterwards carried to France by Napoleon, this sculpture has been well preserved. Vis., Mus. Pio-Clem., VII. Pl. 25, p. 133.

CENTAURS. A wild race of men in Thessaly, who tamed and rode horses. The name is derived from Greek words signifying *bull-goaders*. Their battle with Theseus and Hercules at the marriage of Pirithous and Hippodamia is the subject of many sculptures. They were driven to Arcadia, and afterwards exterminated by Hercules.

1. **Group.** Dark gray marble ; height, $4^{\text{ft}} 10\frac{1}{2}^{\text{in.}} = 1.485^{\text{m}}$; length, $2^{\text{ft}} 11^{\text{in.}} = 0.89^{\text{m}}$ *Capitoline Museum, Rome.*

Found in the Villa Hadriana. According to the inscription, it was the work of Aristetas and Papias, sculptors of Aphrodisias in Caria. The noble monster has a faun's head with pointed ears ; a nebride is thrown over his left arm, and he holds a pedum, or crooked staff ; the right arm is raised. The stem which supports the horse body is ornamented with a syrinx and grapes. The expression is of joyous mirth, the nostrils seem ready to hiny. A small hole or socket is seen on the back, in which was probably fastened a cupid or genius, as in the next statue. It is an excellent work.

- 2. Group.** White marble ; height, $4^{\text{ft.}} 10\frac{1}{2}^{\text{in.}} = 1.485^{\text{m.}}$; length, $2^{\text{ft.}} 11^{\text{in.}} = 0.89^{\text{m.}}$ *Vatican.*

An ancient copy of the preceding, found in Rome. The winged genius mounted on the flanks seems to indicate that the monster is under the influence of Bacchus. The restorer has put in the uplifted hand a hare, captured by the hunter, who himself falls a prey to the Bacchic genius, or, as some suppose, the son of Venus. *Vis., Mus. Pio-Clem., I. Pl. 51.*

- 3. Group.** Dark gray marble ; height, $4^{\text{ft.}} 10^{\text{in.}} = 1.47^{\text{m.}}$ *Capitoline Museum, Rome.*

The companion of the Capitoline Centaur is older, and his head bears a strong resemblance to that of Laocoön. His arms are bound behind his back, and the charming little genius, which is still preserved in the copy now in the Louvre, has left his mark, not only on the back, but on the whole expression of the statue. Without it it is but a torso.

- 4. Group.** White marble ; height, $4^{\text{ft.}} 10^{\text{in.}} = 1.47^{\text{m.}}$ *Louvre.*

Whether this or the preceding is a copy has not been decided. This certainly, from the color of the marble, shows the muscularity much better than the one in the Capitol, as may be noticed in any white copy of a bronze or dark statue. The same is true of white and colored men ; the latter always looking smooth, no matter how grandly their muscular parts are developed. This was once in the Villa Borghese, and was found at the Villa Fonseca. *Mus. des Antiq., I. Pl. 65.*

Cast, Bureau du Moulage. 120 *f.*

Among the bas-reliefs, or rather alto-reliefs, the metopes of the Parthenon are perhaps the best representations of the Centaurs.

CERES, the goddess of corn and of harvests, was daughter of Saturn and Vesta. She was mother of Proserpina by Jupiter or Zeus. After the rape of Proserpina, the goddess sought her day and night, lighting her torches in Mt. Ætna, whence she is often represented with a torch. She is the same as Isis of the Egyptians. The people of Attica worshipped her in the Eleusinian mysteries.

- 1. Statue.** Marble ; height, $3^{\text{ft.}} 5^{\text{in.}} = 1.04^{\text{m.}}$; length, $2^{\text{ft.}} 4^{\text{in.}} = 0.71^{\text{m.}}$ *Berlin Museum.*

The goddess is seated, fully draped, her head wreathed, and wheat in her right hand.

Cast at Berlin, 40 *thrs.* ; at Bureau du Moulage, 72 *f.* Reduction by Barbedienne, $1^{\text{ft.}} 7\frac{3}{4}^{\text{in.}} = 0.5^{\text{m.}}$

- 2. Statue.** Parian marble ; height, $5^{\text{ft.}} 5^{\text{in.}} = 1.657^{\text{m.}}$ *Louvre.*

A draped statue of elegant form. The head crowned with wheat, and wheat also in the left hand, which crosses the body, and, as well as the other arm, is wrapped in the mantle. Only the tip of the nose and the chin have been restored. Probably this is a portrait-statue of some Roman lady in the guise of Ceres. *Mus. des Antiq., I. Pl. 3.*

- 3. Statue.** Parian marble ; height, $5^{\text{ft.}} 4^{\text{in.}} = 1.624^{\text{m.}}$ *Louvre.*

From the Villa Borghese. Fully draped ; the left arm resting by the back of the hand against the hip ; the right extended half bent at the elbow. The hand and right foot are restorations. *Mus. des Antiq., I. Pl. 5.*

- 4. Statue.** Parian marble ; height, $5^{\text{ft.}} 4^{\text{in.}} = 1.624^{\text{m.}}$ *Louvre.*

Also from the Villa Borghese. The drapery of this statue is twice looped up, and a fringed mantle is thrown over all. Both forearms, — the left holding a wreath, the right ears of wheat, — as well as part of the diadem, the nose, and both feet, are modern. *Mus. des Antiq., I. Pl. 6.*

- 5. Statue.** Parian marble ; height, $3^{\text{ft.}} 3\frac{1}{2}^{\text{in.}} = 1.001^{\text{m.}}$ *Vatican.*

In this remarkable work the sculptor has covered the tunic with a mantle so transparent that every fold of the under garment is quite distinct. The head, which has been broken off and refitted, probably belonged to the statue ; the left hand, which holds wheat, is modern. From the Villa Mattei. *Vis., Mus. Pio-Clem., I. Pl. 40.*

Cast, Bureau du Moulage. 25 *f*. Cast by Malpieri. 40 *f*. Reduction by Barbedienne to 1^{ft} 4¹/₂ⁱⁿ = 0.42^m 10 *f*.

6. Statue. Greco ; height, 6^{ft} 9ⁱⁿ = 2.057^m *Berlin.*

Ceres holding a torch.

Cast at Berlin. 45 *thrs*.

7. Statue. Marble ; height, 4^{ft} 8ⁱⁿ = 1.422^m *British Museum.*

Once in the Macarani Palace at Rome. The left hand holds a basket or censer, ornamented with flowers. The head is too large, and belonged to some other statue ; it is crowned in the Egyptian manner, with a diadem ornamented with a globe and two serpents. Townley collection.

8. Statue. White marble ; height, 5^{ft} = 1.525^m *British Museum.*

Found at Cnidos, in the Temenos, or sacred enclosure of Ceres and Proserpina or Cora. This statue has been much injured, but not by the restorer. The tip of the nose, a bit of the chin, and under lip are gone from the head, which, notwithstanding, retains its calmly regal look. A grand cast is in the Berlin Museum.

Cast by Brucciani.

9. Statue. White marble. *Vatican.*

This magnificent statue was placed in the Vatican by his Holiness Pius IX., in 1859. The position and drapery are almost precisely like the Barbarini Juno (Pl. 6, No. 35). The arms are restorations.

CICERO. Marcus Tullius Cicero was born at Arpinum, 106 B. C. He was murdered by Mark Antony, 43 B. C., and his head and hands were cut off and nailed to the Rostra at Rome.

1. Bust. Marble ; height, 1^{ft} 11¹/₂ⁱⁿ = 0.60^m *Louvre.*

Cast, Bureau du Moulage. 5 *f*.

2. Bust. Marble. *Glyptothek.*

3. Bust. Marble ; height, 1^{ft} 8ⁱⁿ = 0.51^m *Madrid.*

With the ancient inscription, M. Cicero An. LXIII.

Cast at Berlin. 2 *thrs*. 15 *sgr*.

CIPPUS. A low altar-like column used by the ancients as a sepulchral monument. As on modern gravestones, the inscriptions were according to some common form, and the name, age, and relationship of the person commemorated was often followed by the letters S. T. T. L., *Sit tibi terra lævis*, (may the earth be light above thee !) and the more business-like *Hoc monumentum heredes non sequitur* (this monument does not belong to the heirs). Several curious cippi are in the British Museum, and in the Vatican and other museums they serve as pedestals for statues.

Cast of the inscription on the cippus of Antoninus, by Brucciani. 9 *s*. See also STELE.

CLIO. The Muse of History. Her very name signifies honor and reputation, but it was given her in ancient times before History became a lie. Clio was the chief of the nine Muses.

1. Statue. Pentelic marble ; height, 4^{ft} 4ⁱⁿ = 1.32^m *Vatican.*

This seated statue was found at the *Pianella di Cassio*, near Tivoli, in the same excavations with the Apollo Citharcedos (Pl. 3, No. 14) and all the other Muses, except Euterpe and Urania. The fore-

arms, the left foot, the nose, and parts of the forehead and chin are modern. The head does not belong to this statue. Vis., Mus. Pio-Clem., I. Pl. 16; Mus. des Antiq., I. Pl. 35.

2. Statue. Pentelic marble; height, $2^{\text{ft.}} 11\frac{1}{2}^{\text{in.}} = 0.904^{\text{m}}$

Louvre.

The draperies are very well executed; the head and arms are restorations. Mus. des Antiq., III. Pl. 10.

Cast, Bureau du Moulage. 20 f.

3. Statue. Marble; height, $6^{\text{ft.}} 2^{\text{in.}} = 1.88^{\text{m}}$

Vatican.

A seated figure, in the attitude of reciting. Found at Otricoli. The head and arms are restorations. Vis., Mus. Pio-Clem., I. Pl. 24.

CLYTIE. A daughter of Oceanus and Tethys, first loved and then deserted by Apollo, who paid his attentions to another. Clytie revealed the intrigue to her rival's father, and excited the hatred of Apollo, who turned her into a sunflower.

1. Bust. Marble; height, $2^{\text{ft.}} 3\frac{1}{2}^{\text{in.}} = 0.70^{\text{m}}$. Pl. 8, No. 48.

British Museum.

Mr. Townley purchased this beautiful bust at Naples of the Laurenzano family in 1772. It has been called a Roman Empress and what not, but the name Mr. Townley gave it agrees with Ovid's description:—

“She turned about, but rose not from the ground,
Turned to the Sun, still as he rolled his round;
On his bright face hung her desiring eyes,
Till fixed to earth she strove in vain to rise.
Her looks their paleness in a flower retained,
But here and there some purple streaks they gained.
Still the loved object the fond leaves pursue,
Still move their root, the moving sun to view,
And in the Heliotrope the Nymph is true.”

The objection that the plant now called *Heliotropium* was not known before the discovery of America is trivial; for the name is a general one, and was not applied to its present genus before the time of Linnæus.

Cast by Brucciani. 10 s. 6 d. Most of the reductions are very poor.

COMEDY. It was common to ornament the theatres in ancient times as now with personifications of Comedy and Tragedy.

1. Bust. Very white marble; height, $2^{\text{ft.}} 4^{\text{in.}} = 0.687^{\text{m}}$, from the chest.

Vatican.

This bust, with one of Tragedy, once adorned the entrance to the theatre of Hadrian's Tiburtine villa. Both are fine monuments of the Greek art of that age. Vis., Mus. Pio-Clem., VI. Pl. 10, p. 82.

CORYBANTES. Priests of Cybele, called also Galli. They brought up Zeus when an infant, drowning his cries by clashing their swords, that Saturn might not discover his existence.

1. Bas-relief. Marble; height, $3^{\text{ft.}} 3^{\text{in.}} = 0.992^{\text{m}}$; length, $7^{\text{ft.}} 1^{\text{in.}} = 2.16^{\text{m}}$

Vatican.

This exquisite relief was found at Præneste. Youths, clad only in helmets, are dancing in pairs, their left arms protected with shields, the right hands clinched as if holding swords, which, however, the sculptor has not cut, owing to the necessary foreshortening, which would give the work a bad effect. Vis., Mus. Pio-Clem., IV. Pl. 9, p. 64. This probably represents merely a Pyrrhic dance.

2. Bas-relief. Marble.*Capitoline Museum, Rome.*

A side of a small altar. The other panels represent events in the life of Zeus. Cybele is seated on the left; in front are two Corybantes, nude, excepting helmets and cloaks thrown over their backs; their action is beating hexagonal shields with daggers; between them is the goat Amalthea, suckling the infant Zeus. Rhigetti, *Descrizione del Campidoglio*, I. Pl. 24.

CUPID. See EROS.

CYBELE. The wife of Saturn, sometimes considered the same as Ceres, Rhea, Bona Mater, Bona Dea, etc. Statues of her are very rare.

1. Statue. Marble; height, 4^{ft.} 9^{in.} = 1.447^{m.}*Vatican.*

A seated, draped figure, crowned with a mural decoration. Vis., Mus. Pio-Clem., I. Pl. 39.

DACIAN. The Daci were a warlike people of Germany (now Wallachia, Transylvania, Moldavia), conquered by the Romans under Trajan in 103 A. D., after a fifteen years' war.

1. Statue. Marble.*Museo Nazionale, Naples.*

A sad-faced man, clad in breeches (*braccae*) and a tunic, over which is thrown a cloak clasped on the right shoulder. A sort of Phrygian cap covers his head, and boots his feet. The right hand clasps the left wrist. The mustache is heavy, but the beard short.

DANCERS. Several charming statues of dancing girls were found in Herculaneum in 1754.

1. Statue. Bronze; height, 4^{ft.} 3^{in.} = 1.295^{m.}*Museo Nazionale, Naples.*

In the act of fastening her tunic on the right shoulder. Antichita di Ercolano, VI. Pl. 73, 74.

2. Statue. Bronze; height, 4^{ft.} 3^{in.} = 1.295^{m.}*Museo Nazionale, Naples.*

She is raising her robe in both hands. Antichita di Ercolano, VI. Pl. 75.

3. Statue. Bronze; height, 4^{ft.} 4^{in.} = 1.332^{m.}*Museo Nazionale, Naples.*

Two statues, quite similar, were found together; the right hand above the head. Antichita di Ercolano, VI. Pl. 70, 71.

4. Statue. Bronze; height, 3^{ft.} 4^{in.} = 1.01^{m.}*Museo Nazionale, Naples.*

Both arms are extended in front from the elbows. Antichita di Ercolano, VI. Pl. 76.

5. Statue. Bronze; height, 4^{ft.} 4^½^{in.} = 1.332^{m.}*Museo Nazionale, Naples.*

In this the right arm rests on her hip. Antichita di Ercolano, VI. Pl. 72.

6. Statue. Grechetto; height, 5^{ft.} 2^{in.} = 1.57^{m.}*Museo Nazionale, Naples.*

Once in the Farnese collection at Rome. She holds a torch in her right hand, which is modern; her robe forms a large cape over and back of her head, and her right leg is bare. Mus. Borbon., V. Pl. 22.

7. Bas-relief. Pentelic marble; height, 2^{ft.} 5^½^{in.} = 0.752^{m.}; length, 6^{ft.} 1^½^{in.} = 1.87^{m.}*Louvre.*

Five girls, draped in Spartan tunics, join hands in the dance before a temple ornamented with pilasters. The heads are of inferior execution, and some of the more projecting members are repaired. The slab was once in the Villa Borghese, and has been known since the time of Leo X. Both Raphael and Poussin have imitated it. Mus. des Antiq., II. Pl. 96.

Cast, Bureau du Moulage. 40 f.

DEMETER. *See CERES.*

DEMOSTHENES, the great orator, was born B. C. 383, and died B. C. 322. His orations against Philip of Macedon have given a name to that style of composition, Philippic, and most of his statues seem to represent Demosthenes thundering against the enemy of Athens.

1. **Statue.** Pentelic marble; height, 5^{ft} = 1.525^m.

Vatican.

A seated statue, half draped, the robe thrown over the shoulders as if the man was cold, sandals on the feet, and a roll in the hands, complete the inventory of this celebrated statue. The head is not the original one; before it was fitted the statue was in the Villa Montalto. Vis., Mus. Pio-Clem., III. Pl. 14.

2. **Statue.** Pentelic marble; height, 6^{ft} 10ⁱⁿ = 0.285^m.

Vatican.

A finer statue than the last. The orator stands erect; his toga, wrapped around his body and drawn over his left shoulder, leaves both arms and the right breast bare. He holds in both hands a rolled volume, and a case containing others is at his feet.

Cast by Malpieri. 125 *f*.

3. **Bust.** Greco-duro; height, 1^{ft} 9ⁱⁿ = 0.535^m.

Vatican.

A bronze bust found at Herculaneum (height, 4³/₄ⁱⁿ = 0.12^m) was the means of identifying surely the portraits of Demosthenes. The present one closely resembles it. Vis., Mus. Pio-Clem., VI. Pl. 37.

DIADUMENOS. Polyclethus, of Sicyon, who flourished about 433 B. C., made a statue of a youth binding a fillet about his head, of which Pliny says that it was valued at one hundred talents. Professor Westmacott thinks that the following is the original; others believe that the original was in bronze.

1. **Statue.** Pentelic marble; small life-size, 5^{ft} = 1.525^m.

British Museum.

From the Farnese collection at Rome; purchased in 1864. The left arm and portion of the shoulder are wanting; restored in the cast.

Berlin. 35 *thrs*.

DIANA. The daughter of Zeus and Latona, and twin sister of Apollo. She was the goddess of hunting, and, being celibate, also of childbirth. She was called Artemis, Lucina, Trivia, Hecate, etc. Her statues are numerous, and cover almost every age of sculpture. One of the earliest representations is found in one of the metopes of a temple at Selinus, where Artemis is represented setting the dogs on Actæon.

1. **Statue.** Marble of Luni; height, 3^{ft} 5¹/₄ⁱⁿ = 1.052^m.

Museo Nazionale, Naples.

Found in 1760 at Pompeii, in the ruins of a temple. The work is of the most archaic description, resembling in some respects the statues on the pediment of the temple at Ægina. The left foot is advancing; a quiver is thrown over her right shoulder; her hair is in thick, close curls, bound with a rosetted diadem; a smile is on the lips; the folds of drapery are the zigzag arrangement of that period; and the whole is stiff and peculiar. Mus. Borbon., II. Pl. 8.

2. **Statue.** Parian marble; height, 7^{ft} = 2.13^m. Pl. 3, No. 16.

Louvre.

Known as *Diana of Versailles* (from its former place of deposit), also as *Diana à la Biche*. The goddess is advancing on her left foot, her right arm is raised to her quiver, and with the left she holds a hind. The hair is naturally arranged under a diadem; her short tunic is girt around her waist, and

a fold of the girdle passes over the left shoulder. She is apparently represented at the moment when she snatches from Hercules the famous stag with golden horns and brazen feet he had been chasing for a twelvemonth. The animal is evidently a miraculous one, for in nature hinds do not have horns. The statue is a mate for the Apollo Belvedere. The left arm is modern, and the right leg has been repaired. The animal was of poor workmanship originally, and has been much restored. Mus. des Antiq., I. Pl. 21.

Cast, Bureau du Moulage. 300 f. Reductions, by Barbedienne, to 2^{ft.} 7¹/₂^{in.} = 0.80^{m.} 30 f. Many other reductions are for sale, mostly poor.

3. Statue. Grechetto; height, 5^{ft.} 9^{in.} = 1.764^{m.}, with plinth. Pl. 3, No. 15. *Louvre.*

Usually called *Diana of Gabii* (the place where the statue was found), also *Atlanta adjusting her Cloak*, and *Diana Robing*. Once in the Villa Borghese. The nose, right hand, left sleeve, a small portion of the neck, the right foot, and the left foot, with a part of the leg, are modern. A copy, in much inferior workmanship, was known before the present statue was discovered. Mus. des Antiq., I. Pl. 22.

Cast, Bureau du Moulage. 150 f. Barbedienne publishes eight reductions; one, 2^{ft.} 2¹/₂^{in.} = 0.67^{m.} high, being the best. 20 f. Brucciani has a good bust of this statue, 11^{in.} = 0.28^{m.} high; also the statuette. 12 s.

4. Statue. Marble; height, 5^{ft.} 3³/₄^{in.} = 1.62^{m.} *Vatican.*

Diana in the act of discharging her bow. Her upper garment is bound about her body just beneath her arms, her feet are in sandals, her hair knotted above her head. A dog springs out by her right foot, to seize the game her arrow has brought down. Found in the Carpensì Gardens at Rome. This was once gilded. Vis., Mus. Pio-Clem., I. Pl. 30.

5. Statue. Marble; height, 5^{ft.} 6¹/₂^{in.} = 1.69^{m.} *Berlin Museum.*

Quite different in the character of the head from any of the preceding. The countenance is that of the chaste Diana rather than of the huntress. Once in the Colonna Palace, Rome. Verz. d. Bildw., No. 126.

Cast. 35 thrs.

6. Statue. Greco; height, 4^{ft.} 6³/₄^{in.} = 1.39^{m.} *Vatican.*

This figure of the huntress is accompanied by a dog. The arms have been restored, and the dog is partly modern. Vis., Mus. Pio-Clem., III. Pl. 38, p. 178.

7. Statue. Marble of Luni; height, 4^{ft.} 5^{in.} = 1.345^{m.} *Vatican.*

This curious statue, of which the extremities are modern, as well as the dog, which caresses its master, represents a male with the garb of Diana. The head is ancient, although adjusted to the torso. The mingling of the attributes of the sexes was not uncommon. Vis., Mus. Pio-Clem., III. Pl. 39, p. 181.

8. Statue. Cipolla marble; height, 6^{ft.} 1^{in.} = 1.855^{m.} *Vatican.*

The goddess is drawing an arrow from the quiver over her right shoulder; her Spartan tunic, without sleeves, is not girded, but hangs loose to her feet; the hair is turned back over a narrow fillet. Winckelmann considered this the finest statue of Diana without the girdle. The head does not belong to the statue. Vis., Mus. Pio-Clem., I. Pl. 29, p. 249. Once in the Villa Pamfili.

9. Statue. Marble; height, 6^{ft.} 8¹/₂^{in.} = 2.045^{m.} *Vatican.*

Diana of the Ephesians appears in this remarkable statue in an entirely different character. Hitherto she has been simply the self-pleaser; now it is as the foster-mother of all living things. The head is crowned with city walls, innumerable breasts depend from her body, and her legs are clothed and bound with hoops, between which appear the heads of various animals. The arms, part of the mural crown, and the lower part of the statue, have been copied from other antiques, of which there are several. Vis., Mus. Pio-Clem., I. Pl. 31, p. 261.

In the Museum of Berlin is a bronze, 11^{in.} = 0.28^{m.} high. Casts. 1 thr.

10. Statue. Marble ; height, 6^{ft} = 1.83^m*British Museum.*

Diana in a long vestment reaching to her feet. The drapery is blown back by the wind ; and the restorer has given the right arm the position of hurling a spear, but it is more probable that it was drawing an arrow from her quiver, as in the Vatican statue, once in the Villa Pamfili, and also in the statue at Florence. The left forearm, most of the right leg, and both feet are modern ; the head is in a separate piece. The ears have been pierced for rings in the barbarous way still practised by civilized as well as savage nations. Found in 1772 near La Storta, about eight miles from Rome. The bow and quiver were originally of bronze. Townley collection. British Mus. Marbles, III. Pl. 14.

Cast of the bust, by Brucciani. 8 s.

11. Statuette. Marble ; height, 2^{ft} 6ⁱⁿ = 0.163^m*British Museum.*

A figure of Diana, in her character of *Trivia*, or *Diana Triformis*. The three heads are crowned with a triple scaled modius, which is a restoration ; the arms also are modern, and hold the usual symbols of Hecate,—a key, serpent, twisted cords, a torch, a sword ; the noses have been repaired. Townley Gallery, I. p. 291.

12. Statuette. Marble ; height, 1^{ft} 5ⁱⁿ = 0.432^m*British Museum.*

Diana Lucifera. The head and arms are gone ; at the feet is a bull's head. Townley Gallery, I. p. 213.

13. Statue. Marble.*Vatican.*

Diana Lucifera. The goddess bears no torch, and yet her light-bearing countenance well warrants the title. The drapery is simple, the girdle at the waist narrow, and the upper garment is caught over each shoulder with a fibula. The arms are stretched downwards. The fingers seem to be the only parts of this statue restored, although, as this opinion is based from the examination of an anonymous photograph from Rome, it may be incorrect. The head is undoubtedly antique, and of the noblest character.

14. Head. Parian marble ; height, 1^{ft} 1ⁱⁿ = 0.33^m*British Museum.*

The ancient polish is preserved throughout. The hair is knotted on the top of the head. Sculptures of the Dilettanti Society, I. Pl. 48.

Cast by Brucciani. 10 s.

DIOMEDE, the son of Tydeus and Deiphyle, was king of Ætolia, and one of the bravest of the Greeks at the siege of Troy.

1. Bust. Marble ; height, 1^{ft} 9¹/₂ⁱⁿ = 0.547^m Pl. 8, No. 50.*British Museum.*

Found in 1771 by Mr. Gavin Hamilton, in the Pantinella of Hadrian's Villa. It belongs to the Macedonian age, but who is represented is unknown, and the present name is used for convenience. The nose, a small portion of each lip, part of the lobe of the left ear, a tuft of hair on the crown of the head, and the bust on which the head is placed, are modern. British Mus. Marbles, II. Pl. 23.

Cast by Brucciani. 10 s. 6 d. A similar head, but of inferior workmanship, is in the Vatican. Sometimes called Ajax. A reduction, by Brucciani, 1^{ft} 1¹/₂ⁱⁿ. 5 s.

DIONE. A nymph, daughter of Nereus and Doris, and mother of Venus by Jupiter, according to Homer.

1. Bust. Marble ; height, 2^{ft} 3ⁱⁿ = 0.687^m Pl. 8, No. 43.*British Museum.*

No record has been kept of the time and place of its discovery. The nose and bust are modern, but the head is of the best period of art. Formerly called Juno. British Mus. Marbles III. Pl. 13, 19 ; I. Pl. 42.

Cast by Brucciani. 10 s.

DIONYSUS. See BACCHUS.

DIOSCURI. See CASTOR AND POLLUX.

DIRCE. See TORO FARNESE.

DISCOBOLOS. Throwing the discus was one of the most popular games of the ancient pentathlon. The discus was a disk of stone or metal about a foot in diameter, and the object was to throw it as far as possible.

1. Statue. Pentelic marble (cipolla) ; height, 5^{ft.} 10^{in.} = 1.779^{m.} Pl. 2, No. 8. *Vatican.*

Ancient authors speak of two bronze statues of discoboli, — one the work of Myron, the other of Naucydes ; of both several copies are supposed to exist. One of the latter statues is now in the Vatican ; another is figured by Mercurialis (*De Arte Gymnastica*), and was once in the Villa Montalto. The present admirable statue was found on the Appian Way, some three leagues from Rome, in the so-called Columbaro, where it is thought that the Emperor Gallienus had a villa. The head is not a part of the original statue, but otherwise, thanks to the tenons which the sculptor left, the marble is unbroken. It seems never to have been entirely finished. Vis., Mus. Pio-Clem., III. Pl. 26.

Cast, Malpieri. 120 *f.* Bureau du Moulage. 120 *f.* Reduction, by Barbedienne, 2^{ft.} 5½^{in.} = 0.75^{m.} 15 *f.* A copy is in the Louvre.

2. Statue. Pentelic marble ; height, 5^{ft.} 8^{in.} = 1.727^{m.} Pl. 2, No. 7. *British Museum.*

The work of Myron has its copies in many European collections, but these vary in the details. The present one was found in 1791, in the grounds of the Conte Fede, a part of Hadrian's Villa. The left hand was renewed by Albacini, and the head has been refitted. The whole figure is in the utmost tension, in the act of throwing the heavy disk, and the muscles are much more prominent than in the other copies. Specimens of Ancient Sculpture, Dilettanti Soc., I. Pl. 29.

Cast by Brucciani. £ 7 10 *s.* An equally fine copy in the Massimi Palace at Rome has the head turned backward and the eyes directed towards the disk, as in the original described by Lucian, but otherwise is quite like this.

3. Statue. Pentelic marble ; height, 5^{ft.} 8^{in.} = 1.727^{m.} *Vatican.*

The body is not quite so much bent and the muscles are less prominent than in the former, — a fact which seems to indicate that the former is a more exact copy of the original bronze, where the dark color required more exaggeration. The right foreleg has been restored, also the left arm, and the hand and wrist of the right arm. The left leg is joined to the stem which supports the figure ; a strigil, or body-scraper, hangs on this, and is appropriate to the action, as the discoboli, like other athletes, exercised naked, and had their bodies rubbed with oil and perfumes. The discobolos of Naucydes wears the fillet, — a token of victory in the athletic sports, — but that of Myron has no such distinction.

4. Statue. Bronze ; height, 4^{ft.} 9½^{in.} = 1.458^{m.} *Museo Nazionale, Naples.*

Two admirable statues, representing athletes who have just thrown the discus, according to some authorities, were found in the excavations at Herculaneum in 1754. Probably they are athletes ready to join in wrestling. The heads are full of life. Mus. Borbon., V. Pl. 54.

DOMITIA. The unprincipled wife of Domitian, the last of the Twelve Cæsars.

1. Statue. Grechetto ; height, 6^{ft.} 2¾^{in.} = 1.90^{m.} *Vatican.*

Found near Rome. A well-draped female statue. The arms have been restored, with the symbols of the goddess of health. Vis., Mus. Pio-Clem., III. Pl. 5.

2. Statue. Marble ; height, 4^{ft.} 7^{in.} = 1.397^m*Vatican.*

Domitia as Diana. It was common during the Empire to make portrait-statues in the guise of divinities. Found at Castel de Guido, the ancient Lorium. Vis., Mus. Pio-Clem., II. Pl. 48.

ELECTRA AND ORESTES. Electra was the daughter of Agamemnon, king of Argos. She urged her brother Orestes to avenge their father's murder on the adulterous Clytemnestra, their mother. Orestes married Electra to his friend Pylades, by whom she had two sons. Sophocles tells her sad story in the tragedy bearing her name.

1. Group. Marble ; life size, 4^{ft.} 6³/₄^{in.} = 1.39^m*Museo Nazionale, Naples.*

Electra leans her right arm on Orestes. The latter is entirely nude ; his head is bound with a fillet ; the right arm hangs by his side, and the left is extended from the elbow. Electra is draped in a tunic, which is opened to expose the left breast, and girded low on the hips ; a cloak rests on her right shoulder and is caught up on her left wrist, which is supported on the hip. Her hair is rolled back over a band. Found at Herculaneum. Jahn., *Berichte der kön. Sächs., Gesellschaft der Wissenschaften*, Juli 1, 1861, p. 100 ; Mus. Borbon., IV. Pl. 8.

2. Group. Marble. Pl. 12, No. 63.*Villa Ludovisi, Rome.*

This group is also called *Æpytos* and *Merope*. A majestic, fully draped figure is embracing a more youthful figure, with the drapery thrown back from the upper part of the body. Electra's right arm is over the shoulder of Orestes. The story of *Æpytos* was this : He was the son of Chresphontes, king of Mycenæ, and was educated in Arcadia with his grandfather, Cypselus. On his return (supposed to be represented here), he found that Polyphontes had married his mother, Merope, against her will, and usurped the kingdom. He killed the usurper.

Cast by Malpieri. 250 *f*.

ENDYMION. A beautiful youth, renowned for his perpetual sleep. As he slept on Mt. Latmus in Caria, Selene (Diana) saw and fell in love with him. She came down from her nightly path in the heavens, kissed him, and lay by his side. The goddess sent him to sleep that she might not be recognized by him. By her he had fifty daughters. See *SARCOPHAGI*.

1. Statue. Marble.*Capitoline Museum, Rome.*

A nude figure in sandals. A hunting-horn is in the right hand, and the left is raised. A dog is on the right hand. Rhigetti, *Descrizione del Campidoglio*, I. Pl. 108.

2. Bas-relief. Marble.*Capitoline Museum, Rome.*

The sleeping shepherd is nearly nude, and reclines his head on the left shoulder, over which is a spear ; his right arm hangs easily by his side. A long-eared hound, in leash, completes this beautiful composition. Rhigetti, *Descrizione del Campidoglio*, I. Pl. 16.

ERECTHEUM. A temple on the Acropolis at Athens, of which the southern portico was supported by caryatides (*see* title-page). It contained the salt well and the marks of Poseidon's trident. The Erectheum was, in fact, a series of chapels or little temples, in one of which was the Palladium sacred to Athene Polias, in others altars to Hephaistos (Vulcan), Poseidon (Neptune), Erectheus, Pandrosos, Zeus, and other gods.

ERATO, the Muse of erotic poetry and of mimic representation, is frequently represented with a lyre.

- 1. Statue.** Marble ; height, 1^{ft.} 7^{in.} = 0.485^{m.} *British Museum.*
The Muse is seated on a rock. On the base is the inscription ΕΥΜΟΥΣΙΑ (harmony). 40, I. p. 227.
Cast by Brucciani. 12 s. Another small statue, of similar character, but inferior ; height, 2^{ft.} 1^{in.} = 0.635^{m.} Cast. £ 1 5 s.
- 2. Statue.** Pentelic marble ; height, 5^{ft.} 10¹/₂^{in.} = 1.791^{m.} *Vatican.*
Found in the Pianella di Cassio. A draped, standing figure, holding a lyre. The right arm and left hand are modern. Vis., Mus. Pio-Clem., I. Pl. 21.
- 3. Statue.** Marble ; height, 6^{ft.} 5¹/₄^{in.} = 1.965^{m.} *Vatican.*
Considered by Visconti to be a copy of the Palatine Apollo of Scopas. It is also called the Barbarini Muse, from its former place of deposit. The head is crowned with laurel, the left hand holds a lyre, and the right hangs by the side. An engraving is given as a frontispiece to the third volume of Dr. Lodge's translation of Winckelmann's History of Art. See Vis., Mus. Pio-Clem., I. Pl. 22, p. 200.
- EROS.** Cupid was the son of Jupiter and Venus, or of Mercury and Venus, and worshipped as a god.
- 1. Statue.** Grechetto ; height, 5^{ft.} 7¹/₄^{in.} = 1.709^{m.} *Museo Nazionale, Naples.*
Eros with a dolphin. This strange and beautiful statue was once in the Farnese collection. A lovely boy is clasping a huge dolphin around the head, and the animal winds its body around the inverted body of the youth. The feet and part of the dolphin's tail are modern. Mus. Borbon., II. Pl. 9, 10.
- 2. Statue.** Grechetto ; height, 4^{ft.} 9¹/₄^{in.} = 1.458^{m.} *Museo Nazionale, Naples.*
Once in the Farnese collection. A youthful winged figure ; the nose and arms are modern. Mus. Borbon., VI. Pl. 25.
- 3. Statue.** Marble ; height, 4^{ft.} 3¹/₂^{in.} = 1.32^{m.} *British Museum.*
A statue of Eros, winged, bending his bow. It is supposed to be a copy of the celebrated Eros of Praxiteles. The neck, both arms, one leg to the knee, the other to the middle of the thigh, the quiver, and support to the statue, are modern. This once belonged to Edmund Burke. 40, I. p. 250.
Cast by Brucciani. £ 2 10 s. A similar statue was found in 1793 in Varro's Villa, some fifteen miles from Rome, and is now in the Worsley Museum in England.
- 4. Statuette.** Marble ; height, 1^{ft.} 11^{in.} = 0.585^{m.} *British Museum.*
Also a copy of the bronze of Praxiteles. It was found in 1775 near Castello di Guido, about twelve miles from Rome. It was enclosed in a large amphora for protection, but the narrowness of the mouth of the vessel compelled the removal of the wings and feet, which were found near by. The polish was beautifully preserved, and it is quite eaten or corroded away from the portions outside the amphora. It has been suggested by D'Hancarville (Récherches, Tom. I. p. 345) that the god was hastily concealed from the zeal of the early Christians, who were fearful iconoclasts, and to them we owe, rather than to the other barbarian hordes that devastated Rome, the mutilation and destruction of so many statues. Townley Gallery, I. p. 207.
Casts by Brucciani. 15 s.
- 5. Statue.** Parian marble ; height, 4^{ft.} 3^{in.} = 1.295^{m.} *Louvre.*
Another copy of Praxiteles ; much injured, and awkwardly restored. Mus. des Antiq., I. Pl. 20. The legs are too long, even for a boy. Reduction, by Barbedienne, 1^{ft.} 8¹/₂^{in.} = 0.52^{m.}
- 6. Statue.** Marble. *Vatican.*
Another of these copies is in the Vatican ; a good one in the Capitoline Museum ; and more than a dozen have been found in various qualities of workmanship.

7. **Statue.** Parian marble; height, $3^{\text{ft.}} 3\frac{1}{2}^{\text{in.}} = 1.0^{\text{m}}$

Louvre.

Eros as Hercules. Found in the ruins of Gabii. The little god stands in the attitude of the Farnese Hercules (Pl. 4, No. 21), with the lion's skin tied about his shoulders. The left lower leg and part of the thigh, the right hand and left forearm, are modern. Mus. des Antiq., III. Pl. 9 (2).

Cast, Bureau du Moulage. 30 f.

8. **Statue.** Marble; length, $3^{\text{ft.}} 2^{\text{in.}} = 0.967^{\text{m}}$; width, $2^{\text{ft.}} = 0.61^{\text{m}}$

British Museum.

Eros as Somnus. Found near the Flaminian Gate at Rome, and once in the collection of Cardinal Albani. The winged Eros is lying asleep on the lion's skin, his club is by his side, his legs are crossed, and his right arm rests on his breast, the hand on the left shoulder. Lizards watch his slumbers. Townley Gallery, I. p. 252.

9. **Statue.** Greco-duro; length, $2^{\text{ft.}} 1\frac{1}{2}^{\text{in.}} = 0.65^{\text{m}}$

Vatican.

The same subject as the preceding. Found at Roma Vecchia in a fine state of preservation. The legs are not crossed, the head rests on the left hand, and poppy-heads, a lizard, butterfly, and dormouse are the accompanying symbols. Vis., Mus. Pio-Clem., III. Pl. 44, p. 211.

10. **Statue.** Parian marble; length, about $2^{\text{ft.}}$

Louvre.

The little god sleeps here with open mouth and head thrown back. With the exception of one hand and one foot, the statue is in a perfect condition, and shows excellent workmanship. Mus. des Antiq., III. Pl. 10.

11. **Statue.** Parian marble; height, $3^{\text{ft.}} = 1.02^{\text{m}}$

Louvre.

Eros playing Ball. Both hands are raised and the head thrown back. The right arm, left forearm, both feet, the shoulder, the right wing, and part of the left are modern. Once in the Villa Borghese. Mus. des Antiq., III. Pl. 9 (7).

Cast, Bureau du Moulage. 50 f.

12. **Statue.** Greco; height, $5^{\text{ft.}} 7\frac{1}{2}^{\text{in.}} = 1.713^{\text{m}}$

Louvre.

Eros as a Youth. This statue was much admired by Winckelmann and Visconti. A winged youth leans lightly against a draped support. He is entirely nude. Both arms, both wings, a thigh, the left lower leg, and the feet are modern. Once in the Villa Borghese. Mus. des Antiq., III. Pl. 9 (3).

13. **Group.** Greco; height, $4^{\text{ft.}} 11^{\text{in.}} = 1.493^{\text{m}}$

Louvre.

Eros and Psyche. Eros stands with the weight of the body on the right leg; Psyche kneels, as if imploring pardon for her vain curiosity. While this is not a *chef-d'œuvre*, the composition is pleasing. Once in the Villa Borghese. The nose and forearms of Eros, and the left arm of Psyche as far as the deltoid, are modern. Mus. des Antiq., III. Pl. 9 (6).

14. **Group.** Parian marble; height, $3^{\text{ft.}} 9\frac{1}{2}^{\text{in.}} = 1.15^{\text{m}}$

Capitoline Museum, Rome.

In the hall of the Dying Gaul stands this pleasing group. Eros is, as usual, entirely nude, and Psyche is draped only from the waist downward. The bodies of both are graceful, but the face of Eros has been considered too sensual for the god, and more becoming a faun. The nose, chin, right hand, and left foot of Eros are modern. Once in the collection of Cardinal Albani. Found on the Aventine Hill at Rome. Mus. des Antiq., I. Pl. 33; Rhigetti, *Descrizione del Campidoglio*, II. Pl. 253. See also BACCHUS AND EROS; VENUS AND EROS, etc.; GENIUS OF THE VATICAN (Pl. 1, No. 3), sometimes called Eros.

EURIPIDES, the celebrated tragic poet, was born at Salamis, the very day on which Xerxes was defeated. He was a great misogynist, but nevertheless married twice. He was torn in pieces by the dogs of Archelaus, king of Macedonia, at whose court he lived, 407 B. C., in his 78th year.

1. Statue. Parian marble.*Vatican.*

This semi-colossal statue represents a man of athletic build, bare to his waist and barefooted, a tragic mask on his left arm, and a roll in his right hand. Once in the Palace Giustiniani, and placed in the Vatican by his Holiness Plus VII.

2. Statuette. Greco ; height, 1^{ft.} 11³/₄^{in.} = 0.60^{m.}*Louvre.*

A seated statuette found on Mt. Esquiline, and once in the Villa Albani. Euripides is seated on a throne, the lower part of his body draped, a tragic mask in his left hand, and a sceptre in his right. The position indicates a deified statue. The head was destroyed, but on the slab which forms the back were cut the names of many of the works of the poet, a majority of the whole seventy-five, and the head was restored as his. The left forearm, the right arm, and the mask are modern. Mus. des Antiq., III. Pl. 18.

Cast, Bureau du Moulage. 15 *f.* Winckelmann, Mon. ined., No. 168.

3. Bust. Pentelic marble ; height, 1^{ft.} 8¹/₄^{in.} = 0.515^{m.}*Vatican.*

Only the mask is antique, as far as the upper lip, and the restorations have been made after other portraits. Vis., Mus. Pio-Clem., VI. Pl. 28.

EUTERPE. The Muse who invented the flute and all wind-instruments, and who presided over music.

1. Statue. Parian marble ; height, 6^{ft.} 7^{in.} = 2.002^{m.}*Louvre.*

Once in the Villa Borghese. A noble draped figure, crowned with a diadem, and holding a flute in each hand. The feet, arms, nose, lips, chin, part of the eyebrows, and many bits of the drapery are modern. Mus. des Antiq., I. Pl. 45.

Cast, Bureau du Moulage. 80 *f.*

2. Statue. Pentelic marble ; height, 5^{ft.} 7^{in.} = 1.70^{m.}*Vatican.*

The muse is seated on a rock, on which the right hand rests. The drapery is almost transparent. Found, with other muses, at the Cassianum ; the workmanship is poor, but the statue seems a copy of some approved original ; other copies exist. Mus. des Antiq., I. 36. Once in the Louvre.

3. Statue. Pentelic marble ; height, 6^{ft.} 9¹/₂^{in.} = 2.07^{m.}*Vatican.*

Seated on a throne or chair. The drapery is more artificial than in the last statue. Found in the ruins of the theatre of Otricoli. Vis., Mus. Pio-Clem., II. Pl. 191.

FATES. See PARCÆ.

FAUNS. A race of rustic deities, usually represented with pointed ears and a small tail. They differ from the Satyrs in having human instead of goat legs. Ancient sculptors have exercised much skill in presenting in these statues youthful beauty and grace united with a head and countenance belonging to a less than human ideal. Frequently small pendent sacs or wattles are shown on their necks.

1. Statue. Rosso-antico ; height, 5^{ft.} 2^{in.} = 1.575^{m.}*Capitoline Museum, Rome.*

The faun raises a bunch of grapes in his right hand ; his goat-skin, thrown over his left arm, forms a receptacle for grapes and other fruit ; a goat by his side looks up for the fruit. On the right side a stem supports the statue, and a syrinx hangs on a knot ; the left hand is armed with a pedum or carved club. The whole statue is highly polished.

Casts at Berlin. 40 *thrs.* Malpieri. 150 *f.*

2. Statue. Rosso-antico ; height, 5^{ft.} 6^{in.} = 1.677^{m.}*Vatican.*

The position and expression are nearly the same as in the last statue, but the tree-support is on the

left, and the goat is wanting. The right arm is a modern restoration. The eyes were of enamel, or some material different in color or lustre from the red marble. Probably this statue dates from the time of Hadrian, as then colored marbles were commonly used. Vis., Mus. Pio-Clem., I. Pl. 46.

3. Statue. White marble; height, 4^{ft} 9ⁱⁿ. = 1.447^m. *Augusteum, Dresden.*

Once in the Chigi Palace at Rome, and was found at Antium. It might pass for Bacchus but for the pointed ears. The body is graceful and the position easy; the head is bound with a fillet and with ivy; the right hand is raised above the head; the left arm is extended and wants the hand. In another copy at Rome, which has been much restored, the left hand holds a horn of plenty, and the right a bunch of grapes; on the stem by the left side are the nebride, pedum, and syrinx. Becker, *Augusteum*, I. Pl. 25, 26.

4. Statue. Marble; height, 3^{ft} 11ⁱⁿ. = 1.195^m. *British Museum.*

Laughing Faun. Once in the Macarani Palace at Rome. Clothed with the nebride over the left shoulder; holding a pedum in the left and a syrinx in the right hand. The arms from the elbows, and both legs from a little below the knees, are poor and unsuitable restorations.

Cast by Brucciani. £ 1 15 s.

5. Statue. Marble; height, 3^{ft} 9ⁱⁿ. = 1.142^m. *British Museum.*

An entirely naked figure, with a pitcher in the left hand hanging by his side, a cup in the half-extended right. The arms from the shoulders, the right leg from above, and the left from below, the knee are restorations. A repetition of this is in the same collection, and both were found in 1775, near Civita Lavinia, in the ruins of the villa of Antoninus Pius. They bear the inscription that Marcus Cossutius Cerdo, freedman of Marcus, was the author. Townley Gallery, I. p. 185.

Cast by Brucciani. £ 1 5 s.

6. Statue. Marble; height (extreme), 6^{ft} 10ⁱⁿ. = 2.081^m. *British Museum.*

Rondinini Faun. Once in the Rondinini Palace at Rome, and it is said to have been sold years ago to an English nobleman by the Marchese Rondinini, but the influence of Canova was successfully exerted to prevent its exportation. After Canova's death the Marchese became Minister of Police, and it was carried to England in 1826. The British Museum purchased it for £ 300. The left arm is raised high above the head, and both hands hold cymbals; the left leg has been mended at the upper part of the thigh, the left arm at the shoulder, and the head has been separated from the body.

Cast by Brucciani. £ 4.

7. Statue. Marble; length of plinth, 3^{ft} 4ⁱⁿ. = 1.016^m. *British Museum.*

An old faun, intoxicated, is nearly extended on his back, just balancing himself on the low rock which forms his seat. The fingers of his left hand are on or in his mouth, and his right arm pushes a cup away; the right foot is raised, the left rests on the ground. Townley Gallery, I. p. 235.

8. Statue. Bronze. *Museo Nazionale, Naples.*

A most beautiful bronze, found at Portici in 1754. A drunken faun is extended on a lion's skin, and supports himself partly by his left arm, which rests on a wine-skin; the head is thrown back, and the right arm raised, and he is snapping his fingers. The eyes are covered with enamel and colored naturally. D'Hancarville, *Récherches*, Tom. II. p. 161; *Antichità di Ercolano*, VI. Pl. 42, 43; Mus. Borbon., II. Pl. 21.

9. Statue. Bronze; height, 4^{ft} 9ⁱⁿ. = 1.447^m. *Museo Nazionale, Naples.*

Sleeping Faun. Seated on a rock, the faun leans back; his right arm over his head, and the left hanging lazily by his side. Small horns sprout from his forehead, and the excrescences under his chin show that he is a *Faunus ficarius*, and so of superior rank. D'Hancarville, *Récherches*, Tom. II. p. 153; *Antichità di Ercolano*, VI. Pl. 40; Mus. Borbon., X. Pl. 61.

10. Statue. Marble; height, 3^{ft} 10¹/₄ⁱⁿ. = 1.175^m. *Vatican.*

Similar in position to the last. Sleep and drunkenness have compelled the poor faun to sit down on

his nebride. The wine-skin, which contains the cause of his misery, he still clasps with his left hand, and from its neck once issued the jet of a fountain. Vis., Mus. Pio-Clem., I. Pl. 47.

- 11. Statue.** Greco ; height, $4^{\text{ft}} 10^{\text{in}} = 1.473^{\text{m}}$. Vatican.

A young and graceful faun, with nebride caught over the left arm and filled with fruit, head crowned with pine leaves, and the whole body indicating the lightness of a dancer. Only the arms are modern. Vis., Mus. Pio-Clem., III. Pl. 42.

- 12. Statuette.** Bronze ; height, $2^{\text{ft}} 2^{\text{in}} = 0.66^{\text{m}}$. Pl. 12, No. 62. Museo Nazionale, Naples.

Dancing Faun. Found at Pompeii, in the "House of the Faun." The original is of the most exquisite workmanship. Most of the plaster casts lose the wonderful lightness of the faun by the necessary support to the legs which the bronze original dispenses with. The horns are quite prominent. Mus. Borbon., IX. Pl. 62.

- 13. Statue.** Marble ; height, $5^{\text{ft}} = 1.525^{\text{m}}$. Pl. 7, No. 36. Tribune, Florence.

Dancing Faun, or, more properly, *Faun playing the Scabellum*. Winckelmann says of this statue: "A bright, glorious image of nature unrestrained." This is a wonderful specimen of the sculptor's anatomical knowledge. The head is modern, but admirably adapted ; both arms, part of the left heel, and all the toes of the right foot are modern, and said to have been restored by M. Angelo. The scabellum, which the faun is pressing with his right foot, was a monotonous wind-instrument, used like the drum simply to beat time.

Cast by Brucciani, £ 3 10 s. Machine reductions by same, $2^{\text{ft}} = 0.61^{\text{m}}$. 10 s.

- 14. Statue.** Marble ; height, $5^{\text{ft}} = 1.52^{\text{m}}$. Museum of Turin.

Dancing Faun.

Casts, Bureau du Moulage, Louvre. 80 f.

- 15. Statue.** Marble ; height, $4^{\text{ft}} 10^{\text{in}} = 1.47^{\text{m}}$. Madrid.

Faun with Kid.

Cast, Bureau du Moulage. 80 f.

- 16. Torso.** Parian marble ; height, $2^{\text{ft}} 4\frac{3}{4}^{\text{in}} = 0.73^{\text{m}}$. Louvre.

The Faun playing on Cymbals. Mus. des Antiq., III. Pl. 13 (3).

Cast, Bureau du Moulage. 7 f.

- 17. Statue.** Parian marble ; height, $4^{\text{ft}} 6\frac{3}{4}^{\text{in}} = 1.39^{\text{m}}$. Vatican.

Faun playing the Flute. Once in the Villa Borghese. The young boy stands with crossed legs leaning against a column on his left, on which hangs his nebride. He has been playing the flute, and pauses as if to listen. Perhaps a copy of the celebrated painting by Protogenes.

Cast, Bureau du Moulage. 60 f. Another is in the Louvre, differing mainly in the support, which is a trunk, and in the workmanship, which is considered inferior. It bears this inscription on the plinth, "Ad lacum Circæum ex villa Luculli." Casts. 60 f. Reduction of the latter by Barbedienne to $1^{\text{ft}} 7\frac{3}{4}^{\text{in}} = 0.50^{\text{m}}$. 15 f.

- 18. Statue.** Pentelic marble ; height, $6^{\text{ft}} = 1.83^{\text{m}}$. Pl. 7, No. 38. Capitoline Museum.

Perhaps a copy of the famous bronze by Praxiteles, which was called accordingly *periboëtos*. Found in 1701 at Civita Lavinia. Almost all the left arm and a part of the right have been restored after other copies where these parts were uninjured ; the nose is badly replaced. The Marble Faun of the Capitol is one of the most charming statues in Rome.

Casts, Bureau du Moulage. 120 f. Reductions by Barbedienne to $2^{\text{ft}} 4\frac{1}{2}^{\text{in}} = 0.72^{\text{m}}$. 20 f. A good one by Gherardi. 10 f. The full-size statue at Berlin. 35 *thrs*.

Another copy of this favorite statue is in the Vatican, in which the right hand holds the pedum instead of the flute. Vis., Mus. Pio-Clem., II. Pl. 30.

Cast by Malpieri. 110 f. Several others are at Rome.

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MERCURY.



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MERCURY VATICAN.



20

YOUTH RETURNING THANKS.



21

HERCULES FARNESE.



22

SILENUS AND BACCHUS.



23

HERCULES BRITISH MUSEUM.



- 19. Group.** Marble; height, $1^{\text{ft.}} 10^{\text{in.}} = 0.56^{\text{m}}$; length, $2^{\text{ft.}} 2\frac{1}{2}^{\text{in.}} = 0.674^{\text{m}}$ *Vatican.*

Faun and Satyr. The satyr is drawing a thorn from the foot of the faun, who holds up his right foot for the operation, expressing the great pain in his countenance. The satyr is blowing the wound, to allay the pain. The little group, of admirable conception but inferior workmanship, was once the ornament of a fountain, and the water escaped by the mouth of the wine-skin, which in his pain the poor faun has forgotten to close. Vis., Mus. Pio-Clem., I. Pl. 48.

- 20. Group.** Parian marble; height, $2^{\text{ft.}} 1\frac{1}{2}^{\text{in.}} = 0.659^{\text{m}}$ *Louvre.*

The same subject as the last, but differently arranged. The satyr is younger, and the position of the faun is more careless. The right shoulder and arm and part of the left arm of the faun are modern. Mus. des Antiq., III. Pl. 13.

Cast, Bureau du Moulage. 25 f.

- 21. Group.** Marble; about life size. *British Museum.*

Faun and Infant Bacchus. A long, slim faun holds the infant in his left hand; the nebride thrown over the left arm is filled with fruits, which the child is taking, while the faun smilingly threatens him with his pedum. A panther looks up at the child. Of coarse execution, evidently belonging to the declining period of art. Purchased in 1864 from the Farnese Palace.

- 22. Group.** Marble. *Museo Nazionale, Naples.*

A faun, playing on cymbals, looks back on a child who is seated astride of his shoulders; his syrinx and pedum hang against the support; the child is crowned with ivy, and holds on to the faun's head with his left arm, while he grasps a bunch of grapes in his right; the countenances of both are charming.

- 23. Group.** Marble.

Similar to the last, but of coarser execution; the faun holds a cup in his left hand, into which the child is squeezing a bunch of grapes; the faun holds the boy by his right foot; his eyes are colored naturally.

- 24. Statue.** Parian marble; height, $7^{\text{ft.}} 2\frac{1}{2}^{\text{in.}} = 2.197^{\text{m}}$ *Glyptothek, Munich.*

Barbarini Faun. A young faun lies, overcome by wine, on a rock. Found in the time of Urban VIII. at Rome. Brought from the Barbarini Palace in 1820 by the Crown Prince Ludwig. It was found in the ditch at the Castle San Angelo, and was originally restored in a horizontal position. *Ædes Barbarinæ*, 1747.

- 25. Bas-relief.** Carrara marble; height, $4^{\text{ft.}} 3^{\text{in.}} = 1.299^{\text{m}}$; width, $3^{\text{ft.}} 8\frac{3}{4}^{\text{in.}} = 1.136^{\text{m}}$ *Louvre.*

Hunting Faun. Once in the Villa Albani. The faun, seated on a rock, holds up with his right arm a rabbit, which a panther is trying to reach. Part of the leg and feet are modern, and the restorer has placed a dog's head on a panther. Mus. des Antiq., I. Pl. 82.

Cast, Bureau du Moulage. 30 f.

- 26. Bas-relief.** Marble; height, $1^{\text{ft.}} 5\frac{3}{4}^{\text{in.}} = 0.45^{\text{m}}$; width, $1^{\text{ft.}} = 0.30^{\text{m}}$ *Louvre.*

Dancing Faun. A thyrsus in the right hand, a drinking-cup in the left. Mus. des Antiq., III. Pl. 10 (2).

Cast, Bureau du Moulage. 3 f.

- 27. Bas-relief.** Marble; height, $1^{\text{ft.}} 11\frac{1}{2}^{\text{in.}} = 0.604^{\text{m}}$; width, $1^{\text{ft.}} 8\frac{1}{2}^{\text{in.}} = 0.526^{\text{m}}$ *Vatican.*

An exquisite infant faun, crowned with oak-leaves, and drinking from a cup in his upraised hands. Vis., Mus. Pio-Clem., IV. Pl. 31.

- 28. Bust.** Corallitic marble; height, $1^{\text{ft.}} 7\frac{1}{2}^{\text{in.}} = 0.482^{\text{m}}$ *Louvre.*

Faune à la tache. So called from a metallic stain on his right cheek and shoulder. Mus. des Antiq., I. Pl. 73.

Cast, Bureau du Moulage. 8 f.

29. Bust. Luna marble; height, 1^{ft.} 10^{in.} = 0.538^m.

Glyptothek, Munich.

Winckelmann's Faun, so called. (History of Art, IV. 78; Monumenti inediti, No. 59.) The nose and upper lip are restorations. From the Albani collection.

FAUSTINA, the wife of the Emperor Antoninus Pius, was famous for her debaucheries. Her daughter of the same name (born A. D. 140, died A. D. 175) was of the vilest character; she married Marcus Aurelius.

1. Bust. Marble; height, 3^{ft.} 10^{in.} = 1.17^m.

Vatican.

This colossal bust was found at Hadrian's Villa. Only the head is antique; the bust is the work of Pierantoni. Vis., Mus. Pio-Clem., VI. Pl. 49.

2. Bust. Carrara marble; height, 2^{ft.} 3^{in.} = 0.686^m.

Louvre.

The drapery of the bust is more abundant than in the last. Mus. des Antiq., II. Pl. 84.

3. Bust. Marble.

Museo Nazionale, Naples.

Crowned with a high and curious head-dress, over which a fold of her garment is thrown.

4. Bust. Marble; height, 1^{ft.} 10¹/₄^{in.} = 0.87^m.

British Museum.

The younger Faustina, daughter of the last. The hair is abundant, but undecorated. Purchased at Pozzuolo in 1777.

Cast by Brucciani. 15 s.

5. Bust. Parian marble; height, 1^{ft.} 11¹/₂^{in.} = 0.60^m.

Louvre.

Covered with a veil, as the goddess of modesty. Probably the daughter. Mus. des Antiq., II. Pl. 86. Cast, Bureau du Moulage. 12 f.

FISHERMEN. It was observed by Visconti that those whose bodies were much exposed to moisture and the elements were marked by a great and almost varicose development of the veins, and in the first of the following statues the sculptor has endeavored to express this most forcibly.

1. Statue. Black marble; height, 3^{ft.} 9^{in.} = 1.138^m. From the vase.

Louvre.

This statue was once called Seneca, and was restored to represent the philosopher in the bath, in which he met death. A nude figure of an old man, girded simply with the sash or malo in which money, etc., was kept, is rising from an ornate vase. It is more remarkable for anatomical truth than for beauty. Once in the Villa Borghese. Mus. des Antiq., II. Pl. 65.

2. Statue. Greco; height, 5^{ft.} 4^{in.} = 1.625^m.

Vatican.

Like the preceding statue, but Algardi has restored the hands and lower legs and feet in an excellent manner. His left hand holds a basket full of fish. The scanty girdle of the original has been pieced out to serve as a covering. Vis., Mus. Pio-Clem., III. Pl. 32.

3. Statue. Marble of Luni; height, 2^{ft.} 6^{in.} = 0.762^m.

Vatican.

Fisher-Boy. The lad is seated on a rock, fast asleep. His well-filled basket, slung over his left arm, shows the cause of his weariness. The right hand rests on the raised left knee, forming a pillow for his head. He has on a round, low-crowned hat. A charming little statue. A smaller one is in the Villa Albani. Vis., Mus. Pio-Clem., III. Pl. 33.

4. Statuette. Marble; height, 2^{ft.} 11^{in.} = 0.89^m.

British Museum.

A votive statue of a fisherman, carrying on his left arm a round leathern basket. The head is covered with a round hat, the body is rudely draped, and a dolphin serves as a support. From the Townley collection. Townley Gallery, I. p. 223.

5. **Statuette.** Marble; height, 2^{ft} 8ⁱⁿ. = 0.815^m.

British Museum.

A frightful little votive statue, clothed in a rough woollen garment, and holding out a small fish in his right hand. Townley Gallery, I. p. 225.

FLORA. The Roman goddess of flowers and gardens. She was represented as crowned with flowers, and holding in her hand the horn of plenty.

1. **Statue.** Marble of Luni; height, 5^{ft} 6ⁱⁿ. = 1.678^m.

Capitoline Museum, Rome.

A fully draped female figure, clothed with a peplum; the head wreathed with flowers; the right hand extended, the left (modern) filled with flowers. Mus. des Antiq., I. Pl. 52.

Cast, Malpieri. 135 f. Found in the Villa Hadriana.

2. **Statue.** Parian marble; height, 5^{ft} 2¹/₄ⁱⁿ. = 1.581^m.

Louvre.

From the Villa Borghese. Both hands are filled with flowers. The nose, right foot, left lower leg, and both forearms are modern. Mus. des Antiq., I. Pl. 53.

Cast, Bureau du Moulage. 120 f.

3. **Statue.** Greco-duro; height, 11^{ft} 2¹/₄ⁱⁿ. = 3.419^m.

Museo Nazionale, Naples.

The hair is bound with a fillet, and the loose robe is caught over the shoulders with the fibula, and gathered around the waist by a narrow girdle. The left hand gathers up the drapery, uncovering the bare feet, and the outstretched right hand holds a cluster of flowers. When found in the Baths of Caracalla, the extremities were gone. Taglionini and Albaccini made the restorations, but Winckelmann and Visconti doubted the correctness of the identification of the colossal and beautiful torso. From the Farnese collection. Mus. Borbon., II. Pl. 26.

FORTUNA. A powerful deity among the ancients; daughter of Oceanus according to Homer, or of one of the Parcae according to Pindar. The Romans erected many temples for her worship, but the finest in Italy was at Antium (Capo d' Anzo).

1. **Statue.** Marble; height, 3^{ft} 1ⁱⁿ. = 0.94^m.

British Museum.

She bears a modius on her head, holds a cornucopia in her left hand, and her right hand rests on a rudder-stem, the lower part of which rests on a globe. Townley Gallery, I. p. 172.

2. **Statue.** Marble.

Vatican.

A diadem and veil cover the noble head; the horn of plenty is in her left hand, and the rudder, resting on a globe, in her right. Perhaps the most beautiful marble statue of this goddess extant.

3. **Statue.** Marble; height, 4^{ft} 3ⁱⁿ. = 1.295^m.

Vatican.

Of poor workmanship, but well preserved. Similar in its attributes to the first, but having turrets in place of the modius. Vis., Mus. Pio-Clem., II. Pl. 12.

GANYMEDE. A beautiful Phrygian youth, son of Tros. While feeding his father's flocks on Mt. Ida, he was carried up to heaven by the eagle of Zeus, and became cupbearer to the gods.

1. **Statue.** Marble of Luni; height, 3^{ft} 9¹/₄ⁱⁿ. = 1.148^m.

Vatican.

A tree-stem serves for support to the whole composition; the eagle is represented with outspread wings (too small to do the work), raising the youth from earth. His shepherd's cloak is thrown back over his shoulders, the left arm is raised, the right holds a pedom, and his dog looks up at his rising master. Perhaps a copy of a bronze by the Athenian Leochares, whose name occurs on the base of a similar statue in the Villa Medici. Vis., Mus. Pio-Clem., III. Pl. 49.

Cast by Malpieri. 60 f.

2. Statue. Greco ; height, $4^{\text{ft.}} 3^{\text{in.}} = 1.295^{\text{m.}}$ *Vatican.*

A youth in Phrygian cap, with his chlamys, or cloak, wound carelessly around his left arm, which rests on a support and holds a pedom. His legs are crossed, the left one forward, and in his right hand he holds a cup, which he seems about to offer to the eagle who stands on the ground by his left side. Discovered outside of the Porta san Giovanni at Rome. The right arm has been repaired at the shoulder, and both legs have been broken in several places. Vis., Mus. Pio-Clem., II. Pl. 35, p. 248 ; Mus. des Antiq., II. Pl. 13.

3. Statue. Marble ; height, $7^{\text{ft.}} 4^{\text{in.}} = 2.235^{\text{m.}}$ *Vatican.*

A naked youth, with long curling hair, holds up in his left hand a cup, while his right rests on the wing of an eagle by his side. Vis., Mus. Pio-Clem., II. Pl. 36.

4. Statue. Marble ; height, $4^{\text{ft.}} = 1.22^{\text{m.}}$ *Berlin Museum.*

Cast. 25 *thrs.*

A statue at Florence, of which a small portion was found at Palæstrina, has been restored or remade by Benvenuto Cellini.

5. Statue. Greco ; height, $4^{\text{ft.}} 4\frac{3}{4}^{\text{in.}} = 1.34^{\text{m.}}$ *Vatican.*

Ganymede leans his left arm on a tree-stem ; his cloak is thrown over his left shoulder and arm ; in his left hand is a pitcher from which water was supposed to issue, in the right a cup ; his left leg is crossed before the right. This beautiful specimen of Greek art was found at Ostia in 1800. The fore-arms are modern. The head is bare. Vis., Mus. Chiaramonti, Pl. 11, p. 101.

6. Statue. Marble ; height, $4^{\text{ft.}} 3^{\text{in.}} = 1.295^{\text{m.}}$ *Museo Nazionale, Naples.*

Once in the Farnese collection. Ganymede wears the Phrygian cap, and is caressing an eagle on his left. Mus. Borbon., V. Pl. 37.

7. Statue. Greco ; height, $4^{\text{ft.}} 7\frac{1}{2}^{\text{in.}} = 1.41^{\text{m.}}$ *Museo Nazionale, Naples.*

The eagle is on the left side ; the young shepherd wears the Phrygian cap, and his dog is by his side. Mus. Borbon., XI. Pl. 40 ; Vis., Mus. Pio-Clem., V. Pl. 16. See SARCOPHAGUS.

GAUL. Under the title "Arria and Pætus," reference has been made to the representations of barbarians, probably used as decorations of some conqueror's monument. The statue usually known as the Dying Gladiator is in fact one of these, and represents a German or Gaul dying on the field of battle, surrounded by arms. The rude limbs, strong but uncultivated, mark the barbarian rather than the trained athlete. The Gaul has perhaps thrown himself upon his sword to avoid captivity.

1. Statue. Marble of Luni ; length, $7^{\text{ft.}} 1^{\text{in.}} = 1.855^{\text{m.}}$; width, $2^{\text{ft.}} 9^{\text{in.}} = 0.8^{\text{m.}}$; height, $3^{\text{ft.}} 1^{\text{in.}} = 0.9^{\text{m.}}$ *Capitoline Museum, Rome.*

See figure on title-page. Once in the Villa Ludovisi, and removed to its present place by Clement XII. The right arm and ends of both feet are modern, and the left lower leg has been repaired.

Cast, Malpieri. 120 *f.* Reduction to height, $1^{\text{ft.}} 3^{\text{in.}} = 0.38^{\text{m.}}$; length, $2^{\text{ft.}} 5\frac{1}{2}^{\text{in.}} = 0.75^{\text{m.}}$, by Barbodienne. 20 *f.* Also by Brucciani.

2. Statue. Marble ; height, $2^{\text{ft.}} 7^{\text{in.}} = 0.788^{\text{m.}}$; length, $3^{\text{ft.}} 8^{\text{in.}} = 1.117^{\text{m.}}$; breadth, $1^{\text{ft.}} 3^{\text{in.}} = 0.38^{\text{m.}}$ *Venice.*

A bearded warrior, clad in a light tunic, supports himself on his left knee and by his left arm, defending himself with the right arm. Supposed to be one of the statues on the monument erected by the Athenians on the Acropolis, in honor of Attalus, king of Pergamos, who conquered the Gauls.

Cast at Berlin. 10 *thrs.*

GENIUS. Besides the Dæmons, or Genii who presided over individual lives, the ancients recognized many supernatural beings, who were in charge of places or acts. Thus there were Genii of the Gymnasia and of Wrestling, Genii of Fountains and of Swimming. On the sarcophagi Genii are commonly introduced in the composition, generally as boys or youths. Like the angels of Scripture, they are all of the male sex.

1. **Statue.** Pentelic marble; height, $6^{\text{ft}} 3^{\text{in}} = 1.91^{\text{m}}$.

Louvre.

Génie du repos éternel. From the collection of Cardinal Mazarin at Château d'Écouen. A youth stands with legs crossed, leaning against a pine-tree; his arms are crossed above his head in an attitude indicative of absolute rest. The beautiful head is turned slightly on one side; the hair falls in long curls upon the neck. This exquisite work is marred by several defects in proportion, the left upper arm is too short and the right hand too large; the left leg, which is behind the other, is, however, a model of purity of design and delicacy of contour; the right was broken by the Duc de la Meilleraye in an insane fit, but was well mended. Mus. des Antiq., I. Pl. 60.

Cast, Bureau du Moulage. 110 f. Reduction by Barbedienne, to $2^{\text{ft}} 5\frac{1}{2}^{\text{in}} = 0.75^{\text{m}}$. 20 f.

A similar figure is repeated on the corners of a sarcophagus at the Vatican. Vis., Mus. Pio-Clem., VII. Pl. 71.

2. **Statue.** Parian marble; height, without plinth, $3^{\text{ft}} \frac{1}{2}^{\text{in}} = 0.928^{\text{m}}$. Pl. I, No. 3.

Vatican.

Genius of the Vatican. This lovely torso has been considered an Eros, and attributed to Praxiteles. The holes existing in the back were perhaps for the attachment of bronze wings; but wings belong to the Genii as well as to the god of Love, and the expression seems more appropriate to a funereal genius. Found at Centocelli, on the road from Rome to Palæstrina. The end of the nose is modern. Vis., Mus. Pio-Clem., I. Pl. 12, p. 119.

Cast by Malpieri. 30 f. Bureau du Moulage. 15 f.

3. **Bas-relief.** Marble; height, $1^{\text{ft}} 2^{\text{in}} = 0.352^{\text{m}}$; length, $5^{\text{ft}} 4\frac{1}{2}^{\text{in}} = 1.634^{\text{m}}$.

Louvre.

Two curious bas-reliefs, representing the Genii of the race-course. Little winged boys are driving two-horse chariots pell-mell. The design is very interesting, but the execution poor. Two similar slabs present the Genii of games. In one (height, $1^{\text{ft}} 4^{\text{in}} = 0.406^{\text{m}}$; length, $4^{\text{ft}} 6\frac{3}{4}^{\text{in}} = 1.39^{\text{m}}$) a dead or wounded conqueror is being carried off by his companions, and a winged Psyche runs up to meet the carriers. In the other (height, $1^{\text{ft}} 3^{\text{in}} = 0.379^{\text{m}}$; length, $5^{\text{ft}} 4\frac{1}{2}^{\text{in}} = 1.634^{\text{m}}$), Genii without wings are throwing the discus, wrestling, and boxing. Mus. des Antiq., III. Pl. 13.

GERMANICUS. The son of Drusus and Antonia, niece of Augustus. Tiberius made him Emperor of the East, but, moved with envy, soon plotted his death, and by the hand of Piso poisoned him at Daphne, near Antioch, A. D. 19, in the thirty-fourth year of his age. He had nine children by Agrippina. He was celebrated, not only for his military prowess, but for his learning, humanity, and benevolence.

1. **Statue.** Grechetto; height, $6^{\text{ft}} 2\frac{3}{4}^{\text{in}} = 1.895^{\text{m}}$.

Louvre.

The Emperor is clad only with a cloak covering his left shoulder, wrapped about his loins, and thrown over the left arm. The right forearm, the left hand, and both feet are modern. Found at Gabii, and once in the Villa Borghese. Mus. des Antiq., II. Pl. 35.

2. **Statue.** Parian marble; height, $6^{\text{ft}} 4\frac{3}{4}^{\text{in}} = 1.95^{\text{m}}$. Pl. I, No. 4.

Louvre.

Probably not a statue of Germanicus, but no better name has yet been suggested. The tortoise on which the drapery rests bears the inscription, in Greek letters, *Cleomenes, son of Cleomenes, made this*. Only the thumb and forefinger of the left hand are gone. Once in the Villa Montalto or Negroni, then in the Gallery of Versailles. Mus. des Antiq., II. Pl. 36.

Cast, Bureau du Moulage. 140 f. Reduction by Barbedienne, to 2^{ft} 6ⁱⁿ = 0.75^m. 20 f. Brucciani.
12 s.

3. **Statue.** Marble; height, 6^{ft} 8ⁱⁿ = 2.3^m.

Lateran Museum, Rome.

The Emperor is here in full armor, as in the statue of Augustus (Pl. 7, No. 37). The left hand holds a sword, the right is extended. Garrucci M. L., IX. p. 19.

GIGANTES. The giant sons of Coelus and Terra were of various strange forms: some, like Gyges, Cottus, and Briareus, had fifty heads and as many pairs of arms; others had serpents instead of legs. They conspired, after the defeat of the Titans, to dethrone Zeus, and heaped Ossa upon Pelion to scale the walls of heaven. The gods were terrified and fled to Egypt, where they assumed the forms of various animals. Hercules came to the rescue of the gods, and the giants were subdued. The combat of the gods and giants was a favorite subject with ancient sculptors.

1. **Bas-relief.** Marble of Hymettus; height, 2^{ft} 1¹/₂ⁱⁿ = 0.647^m; length, 6^{ft} 2ⁱⁿ = 1.88^m. Pl. 1, No. 2.

Vatican.

A sarcophagus. On the front ten giants with serpent legs are striving against the thunderbolts of Zeus. The expression is terribly real. On one end are two more, gazing upwards with defiant looks; on the other are two already dead. The ends are 2^{ft} 10ⁱⁿ = 0.865^m wide.

GLADIATOR. The first exhibition of gladiators occurred in Rome, B. C. 264. They were men, usually slaves or captives, who fought in the amphitheatres for the amusement of the Romans; they were unknown to the Greeks until introduced by the conquerors from Italy, and even then they were never popular with those who had originated the Isthmian, Pythian, and Olympic games. Gladiatorial exhibitions were finally abolished by Honorius. *See also GAUL.*

1. **Statue.** Greco; height, 5^{ft} 4¹/₄ⁱⁿ = 1.63^m. Pl. 2, No. 11.

Louvre.

This remarkable statue was found on the sea-shore at Antium (Capo d'Anzo), not far from the place where, a century before, the Apollo Belvedere was discovered. The supporting stem bears the inscription, in Greek letters, *Agasias, son of Dositheus, the Ephesian, made it.* There is no probability that this is a gladiator; for these wretched slaves fought with more or less armor, and usually wore at least a waist-cloth, and, besides, the form is of a higher breed, doubtless a hero. Gladiators usually had their right arm protected; this one has only a guard on his left forearm, perhaps the remains of a shield, which may have been of bronze. Visconti suggests that the hero may be Telamon, father of Ajax, in combat with Menalippe, queen of the Amazons. It is probably a portrait statue of some victor. The right arm and right ear are modern. Mus. des Antiq., II. Pl. 16.

Cast, Bureau du Moulage. 200 f. Reduction to 2^{ft} 3¹/₂ⁱⁿ = 0.70^m, by Barbedienne, 20 f.; to 1^{ft} 9ⁱⁿ = 0.535^m, Garey.

GORGONS. The three sisters, Stheno, Euryale, and Medusa, were daughters of Phorcys and Ceto. Medusa alone was mortal, but all had the power of turning into stone all on whom they gazed. Perseus slew Medusa, and from the blood sprang Pegasus. After Perseus had conquered all his enemies he gave the head to Pallas, who placed it on her Ægis.

1. **Head.** White marble; colossal.

Museum Walrafianum, Cologne.

This colossal head is winged, has two snakes intertwined beneath the chin, and a few mingled with her locks.

2. Head. Marble.*Glyptothek, Munich.*

Usually called the *Rondanini Medusa*. Of the best period of Greek art, and in conception quite like the preceding.

3. Mask. Marble.*Ludovisi, Rome.*

Cast by Malpieri. 20*f*.

GRACES. The three daughters of Venus by Zeus or Bacchus, Aglaia, Thalia, and Euphrosyne, were the constant attendants of Venus, and are represented as three beautiful maidens with joined hands.

1. Group. Parian marble; height, 3^{ft.} 7^{in.} = 1.09^{m.}*Louvre.*

The three goddesses are represented as just out of the bath; their clothes are thrown on two vases, as in the statue of the Venus of the Capitol (Pl. 5, No. 26). Mus. des Antiq., I. Pl. 23.

GRINDER. (L'ARROTINO.)**1. Statue.** Marble; height, about 4^{ft.} = 1.22^{m.} Pl. 12, No. 61.*Florence.*

A barbarian, in a squatting posture, is holding a knife to a stone, as if to sharpen it. Interrupted in his work, he looks up without taking up his knife, and the truth of the artist's work is unsurpassed.

Casts by Brucciani, also the head, 1^{ft.} 3^{3/4}^{in.} = 0.40^{m.} Bureau du Moulage. 5*f*.

HADRIAN, the fifteenth Emperor of Rome, was a man of most remarkably retentive memory, and his love of art induced him to gather in his palaces and villas the art treasures of the Empire. He was the first emperor who wore a beard, which he did to hide the warts or pimples on his face. He always went bareheaded. He died of dysentery at Baiae, A. D. 138, in his 72d year. He was afterward reburied in the mausoleum he had built, now the Castle San Angelo.

1. Bust. Marble of Luni; height, 2^{ft.} 5^{3/4}^{in.} = 0.755^{m.}*Museo Nazionale, Naples.*

The hair is thick, and comes down over the forehead; a fringed cloak is gathered by a fibula or clasp on the right shoulder.

2. Statue. Marble; height, 7^{ft.} 1^{1/4}^{in.} = 2.165^{m.}*British Museum.*

The Emperor is in full armor, but bareheaded, and carries a small sword, sheathed, in his left hand. There is a nude statue in the Vatican of Hadrian as Mars. Townley Gallery, I. p. 256.

3. Bust. Pentelic marble; height, 3^{ft.} 6^{1/2}^{in.} = 1.08^{m.}*Vatican.*

Found in the Castle of San Angelo. One of the finest heads of Hadrian; the bust is modern. Vis., Mus. Pio-Clem., VI. Pl. 45, p. 209.

4. Bust. Marble; height, 2^{ft.} = 0.61^{m.}*British Museum.*

Once in the Villa Montalto. The breast is bare. There is another colossal bust in the Borghese Palace, five in the Capitoline Museum, one in the Palace Ruspoli, one in the Colonna Palace, and others of less value in public and private collections. British Mus. Marbles, III. Pl. 15.

A cast of one in the Capitoline, by Malpieri. 30*f*.

HARMODIUS AND ARISTOGEITON. Two Athenian friends who freed their country from the tyranny of the Pisistratidæ, B. C. 510. They received immortal honors from the Athenians, who decreed that no one should ever bear the names of Harmodius and Aristogeiton. Statues were erected to their honor, and when Xerxes took

Athens he removed them. There are now in the Museum at Naples two statues of heroes who bear these names.

1. **Statue.** White marble ; height, $6^{\text{ft}} 4^{\text{in.}} = 1.93^{\text{m}}$ *Museo Nazionale, Naples.*

A young man, with only a cloak covering his left arm, advances on his left foot to the attack ; both hands are armed with swords ; the head is of great beauty, and, as in the companion statue, evidently a portrait.

Admirable casts are in the museum at Berlin. 35 *thrs.*

2. **Statue.** White marble ; height, $6^{\text{ft}} 6\frac{1}{2}^{\text{in.}} = 1.995^{\text{m}}$ *Museo Nazionale, Naples.*

Absolutely nude ; the right raised, the left retracted ; the hair is treated in the archaic style, in little close knobs all over the head ; the lips have a trace of the ghastly smile of the oldest sculptures at Ægina. It could not be said which of the friends these two statues represent, were it not for a coin which shows the elder, Aristogeiton, with a beard, thus proving that this is Harmodius. Both are beautiful copies of famous works of Kritios and Nesiotes. Mus. Borbon., VIII. Pl. 7, 8.

HARPOCRATES. The god of silence or secrecy, usually placed by the Romans at the entrance of their temples. He is represented holding a finger upon his mouth.

1. **Statue.** Marble. *Capitoline Museum, Rome.*

Found at the same time as the Capitoline Venus. Rhigetti, *Descrizione del Campidoglio*, I. Pl. 17.

HECTOR. The son of Priam and Hecuba, and bravest of the Trojans. He was the husband of Andromache. He was slain by Achilles, who dragged his dead body at his chariot-tail around the tomb of Patroclus. Priam was at last allowed to ransom the body.

1. **Statue.** Marble ; height, $4^{\text{ft}} 11^{\text{in.}} = 1.50^{\text{m}}$ *Glyptothek, Munich.*

One of the figures of the pediment group of the temple of Ægina.

Cast, Bureau du Moulage. 60 *f.*

2. **Bas-relief.** Marble ; height, $1^{\text{ft}} 7\frac{3}{4}^{\text{in.}} = 0.50^{\text{m}}$; length, $6^{\text{ft}} 4^{\text{in.}} = 1.839^{\text{m}}$ *Lowvre.*

From the Villa Borghese. A fragment of a frieze representing the funeral rites of Hector. At the extreme left the aged Priam is begging for his son's body ; only the leg of Achilles remains ; servants bear vases and other precious things for ransom ; farther on his companions in arms bear the naked and insulted body ; then come Andromache, Cassandra, Hecuba, and his son, Astyanax. The fragment is of excellent workmanship, and makes the loss of the rest much to be regretted. Mus. des Antiq., III. Pl. 23.

HEPHESTUS. See VULCAN.

HERA. See JUNO.

HERCULES. The son of Zeus and Alcmena. When he was eight months old Juno sent two serpents to devour him, but the child boldly strangled them both. In his eighteenth year he slew the lion of Mt. Cithæron. The gods armed him for his labors, and Vulcan gave him the famous club which is his symbol. He choked the Nemæan lion, and ever after wore his skin. The Lernæan Hydra, a beast with many heads, he destroyed with the help of Iolas, who burned with a hot iron the necks as fast as the hero smote off the heads. The brazen-footed Mænalîan stag he caught

after a chase of a whole year. He then captured the boar of Erymanthus, and on the same expedition destroyed the Centaurs. For his fifth labor he had to clean the stables of Augias, where three thousand oxen had been confined many years. He then killed the carnivorous birds of Lake Stymphalis, caught the Cretan bull, brought to Mycenæ the mares of Diomedes who had been fed on human flesh, obtained the girdle of Hippolyte, queen of the Amazons, killed the monster Geryon, obtained the dragon-guarded golden apples of the Hesperides, and, twelfth and last, descended into hell and brought up Cerberus. Hercules was the friend of Theseus, and accompanied the Argonauts; he saved his mighty father from the giants. He was in love with Iole, daughter of Eurystus. He was afflicted by the gods with a disorder which compelled him to seek help of the oracle at Delos, and as the priestess received him coldly he stole the sacred tripod. Apollo fought for his property, and only Jupiter with his thunderbolts could stop the conflict. For this impiety he was sold as a slave to Omphale, queen of Lydia, who married him. He afterwards married Dejanira. As the centaur Nessus attempted to injure Dejanira he killed him, but the dying centaur gave the woman a poisoned tunic, which afterwards Hercules put on and suffered the most terrible agony. As this was incurable, he built a funeral pile on Mt. Ceta, and with his lion's skin for a bed and his club for a pillow, was burned, so far as he was mortal, and the immortal parts were raised to heaven in a chariot drawn by four horses. His whole life was spent for the common good of mankind, and it was not so much as a very strong man, but as a deliverer, that he was worshipped.

1. **Statue.** Bronze; height, $2^{\text{ft.}} 3^{\text{in.}} = 0.686^{\text{m.}}$ (base, $9^{\text{in.}} = 0.227^{\text{m.}}$). *Museo Nazionale, Naples.*

The boy is strangling the snakes. On the base is a bas-relief of the labors of Hercules. Once in the Farnese Palace. Mus. Borbon., I. Pl. 8, 9.

2. **Statue.** Parian marble; height, $1^{\text{ft.}} 7\frac{3}{4}^{\text{in.}} = 0.50^{\text{m.}}$ *Louvre.*

The same subject, but the boy is leaning back on his left arm. Once in the Villa Borghese. The right arm is modern. Mus. des Antiq., III. Pl. 15 (1).

3. **Statue.** Parian marble; height, $4^{\text{ft.}} 9^{\text{in.}} = 1.45^{\text{m.}}$ *Louvre.*

A naked youth, crowned with ivy; hence usually catalogued as a "Follower of Bacchus." The two arms and the right lower leg are modern. Mus. des. Antiq., III. Pl. 16 (4).

Cast, Bureau du Moulage. 80 f.

4. **Statue.** Marble; height, $5^{\text{ft.}} 6\frac{1}{4}^{\text{in.}} = 1.684^{\text{m.}}$ *Vatican.*

Hercules with a Cornucopia. The lion's skin is over his head and the paws tied across his breast. The arms are modern. Vis., Mus. Pio-Clem., II. Pl. 4, p. 44.

5. **Statue.** Marble; height, $4^{\text{ft.}} 11\frac{3}{4}^{\text{in.}} = 1.517^{\text{m.}}$ *Vatican.*

Hercules with the Tripod. The head and body are bare, and the skin is thrown over the left arm. In this, as in the preceding, the hero has no beard. Vis., Mus. Pio-Clem., II. Pl. 5.

6. **Statue.** Marble; height, $4^{\text{ft.}} 9\frac{3}{4}^{\text{in.}} = 1.466^{\text{m.}}$ *Vatican.*

Hercules fighting Diomedes and his Mares. The skin is thrown back over the left arm, and the right is raised with the club. Diomedes is at his feet, with his hand on his right thigh; one mare is rearing up behind her master, and another is lying down at Hercules's left side. Vis., Mus. Pio-Clem., II. Pl. 6.

- 7. Statue.** Marble ; height, $4^{\text{ft}} 9\frac{1}{4}^{\text{in.}} = 1.453^{\text{m}}$ Vatican.

Hercules destroying Geryon. Almost in the same posture as in the last, but the three-headed Geryon is in the place of Diomedes, and the left hand of Hercules holds by the horns one of the cattle of the giant. Vis., Mus. Pio-Clem., II. Pl. 7.

- 8. Statue.** Marble ; height, $5^{\text{ft}} 2\frac{3}{4}^{\text{in.}} = 1.595^{\text{m}}$ Vatican.

Hercules carrying off Cerberus. This, with the three preceding statues, was found near Ostia. The skin covers the bearded head. Vis., Mus. Pio-Clem., II. Pl. 8.

- 9. Statue.** Greco ; height, $7^{\text{ft}} 9^{\text{in.}} = 2.36^{\text{m}}$ Pl. 4, No. 21. Museo Nazionale, Naples.

Farnese Hercules. Found in the Baths of Caracalla. An inscription on the rock declares it to be the work of Glycon the Athenian. Mus. Borbon., III. Pl. 23, 24.

Cast of reduction to $2^{\text{ft}} 5^{\text{in.}} = 0.737^{\text{m}}$, by Brucciani. 12 s.

- 10. Statue.** Greco ; height, $4^{\text{ft}} 11^{\text{in.}} = 1.502^{\text{m}}$, without plinth. Louvre.

An imitation of the preceding. The head, which has been fitted on, is crowned with olive. The left forearm, the right lower leg, and the toe on the left foot, are modern. Mus. des. Antiq., III. Pl. 16 (5).

- 11. Torso.** Pentelic marble ; height, $5^{\text{ft}} \frac{1}{4}^{\text{in.}} = 1.53^{\text{m}}$ Vatican.

The Belvedere Torso was found about the end of the fifteenth century at the theatre of Pompey (Campo di Fiore). On the rock which supports this magnificent fragment is an inscription declaring that Apollonius, son of Nestor, the Athenian, made it. Vis., Mus. Pio-Clem., II. Pl. 10, p. 72 ; Mus. des Antiq., II. Pl. 4.

Cast, Bureau du Moulage. 72 f. Malpieri. 100 f.

- 12. Statuette.** Bronze ; height, $2^{\text{ft}} 9^{\text{in.}} = 0.84^{\text{m}}$ Pl. 4, No. 23. British Museum.

This was found, in 1775, at Gebelet or Jebel, a small town on the site of the ancient Byblos, on the coast of Syria, and carried by an Armenian merchant to Constantinople, where he sold it for 900 piastres to an Englishman, who sent it to England in 1779. It was afterwards purchased by Mr. Townley. The bronze has a leafless tree behind Hercules, with the serpent, guardian of the golden apples of the Hesperides, hanging dead over the branches, the conqueror having the fruit in his left hand. British Mus. Marbles, III. Pl. 2 ; Townley Gallery, I. p. 272.

The casts usually omit the tree. Brucciani. 12 s.

- 13. Group.** Parian marble ; height, $8^{\text{ft}} \frac{1}{4}^{\text{in.}} = 2.463^{\text{m}}$ Louvre.

Hercules and the Infant Telephus. The club is in the right hand ; the skin is over the head and knotted on the breast ; on his left arm Hercules holds the child, who looks down on a hind which raises its head towards him. Mus. des. Antiq., II. Pl. 3.

- 14. Group.** Pentelic marble ; height, $6^{\text{ft}} 11\frac{1}{2}^{\text{in.}} = 2.12^{\text{m}}$ Vatican.

The same subject. The head is bound with a fillet ; the child sits on the skin thrown over the left arm ; the club is large, and serves for a support against the right thigh. It is considered an excellent copy of some grand original. The legs are models ; the child, however, is poorly done. Mus. des Antiq., II. Pl. 2 ; Vis., Mus. Pio-Clem., II. Pl. 9.

- 15. Term.** Marble ; height, $7^{\text{ft}} 6\frac{1}{2}^{\text{in.}} = 2.302^{\text{m}}$ Louvre.

Two of these terminal figures of Hercules are in the Louvre, and although they have been much worn by the weather, yet show the work of a skilful sculptor. The head is bare, and the bust and arms are closely wrapped in a cloak. Mus. des Antiq., III. Pl. 16 (6).

- 16. Term.** Parian marble ; height, $3^{\text{ft}} 6^{\text{in.}} = 1.067^{\text{m}}$ Louvre.

The face is bare, but all the rest of the upper part of the figure is wrapped in the lion's skin. The feet at the base of the support are modern. Once in the Château de Richelieu ; much worn by the weather. Mus. des. Antiq., III. Pl. 16 (7).

17. Statue. Bronze.*Vatican.*

The hair is short and closely curled; the right hand rests on the club, the left holds the apples, and the lion's skin is thrown over the left forearm. Presented by his Holiness Pius IX., in 1866.

18. Group. Marble, grechetto; height, 3^{ft} 5½^{in.} = 1.052^{m.}*Museo Nazionale, Naples.*

Hercules and Omphale, or Iole. The two have changed clothes, — Hercules holds the distaff; Omphale wears the lion's skin and holds the club. Mus. Borbon., IX. Pl. 27.

19. Group. Marble.*Palermo.*

Hercules has thrown down a stag (the ancients as well as the sculptors differ as to the gender of this animal; here it is certainly male) and presses his left knee on its hind quarters, grasping the ends of the horns in each hand. The head much resembles the bronze in the British Museum (Pl. 4, No. 23). Found at Pompeii.

Cast at Berlin.

20. Head. White marble.*Corsini Gallery, Rome.*

A copy of the Farnese Hercules.

Cast by Malpieri. 10*f.*

21. Bas-relief. Marble; height, 1^{ft} 11¼^{in.} = 0.59^{m.}; width, 11¾^{in.} = 0.299^{m.}*British Museum.*

Hercules and the Mænaliam Stag. The earliest style of bas-relief in the Townley collection. The hair of the hero is close-curved and his beard moderate. He presses his knee on the fallen animal. British Mus. Marbles, II. Pl. 7; Townley Gallery, II. p. 98.

Casts, Brucciani. 3*s.* 6*d.*

22. Bust. Marble; height, 2^{ft} 5½^{in.} = 0.75^{m.}*British Museum.*

This superb head was dug up at the foot of Mt. Vesuvius, where it had been buried by the outpourings of that volcano. It much resembles the Farnese Hercules, but the face is broader and the hair in more distinct masses. British Mus. Marbles, I. Pl. 11; Townley Gallery, I. p. 331.

Casts, Brucciani. £ 1 10*s.*

23. Bust. Marble; height, 1^{ft} 9½^{in.} = 0.537^{m.}*British Museum.*

A head of Hercules in middle life, larger than nature. The ears show the bruised condition usual in heads of Hercules. The head is surrounded by a narrow fillet. Once in the Barbarini Palace. The nose, edge of the left ear, and the neck and bust are modern. British Mus. Marbles, III. Pl. 2; Sculptures, Dilettanti Soc., I. Pl. 51.

Cast, Brucciani. 10*s.*

24. Terminal Head. Marble; height, 1^{ft} 5^{in.} = 0.432^{m.}*British Museum.*

The attributes of Bacchus and Hercules are about evenly divided in this head. Found in 1777 near Gensano. A similar head in the Capitoline Museum is called Bacchus. Museo Capitolino, I. Pl. 87.

Cast, Brucciani. 10*s.*

25. Statuette. Marble; height, 1^{ft} 8½^{in.} = 0.52^{m.}*British Museum.*

Hercules seated, holding his club in his left hand and extending the apples in the right. Both arms are restorations; the latter is incorrect, and probably held a cup or patera. There are many repetitions of this figure, the original being No. 11 in the Vatican. Townley Gallery, I. p. 230.

Cast, Gherardt. 3*f.*

26. Statuette. Bronze; height, 1^{ft} ¾^{in.} = 0.323^{m.}*British Museum.*

Without emblems, and the arms gone, but evidently Hercules. Sculptures, Dilettanti Soc., II. Pl. 33.

27. Bust. Pentelic marble; height (head alone), 1^{ft} ¾^{in.} = 0.324^{m.}*Louvre.*

So-called Xenophon. A full-bearded head, bound with a chaplet, and the two ends of the fillet hang down upon the shoulders. Villa Albani. The end of the nose is modern. Mus. des Antiq., I. Pl. 72.

- 28. Bust.** Parian marble; height, $2^{\text{ft}} = 0.61^{\text{m}}$

Louvre.

Young Hercules; a most beautiful head. The nose, ears, and mouth have been poorly restored. The hair stands up from the forehead in short locks. From Château de Richelieu. Mus. des Antiq., II. Pl. 66.

Cast, Bureau du Moulage. 4 f.

There are many altars, vases, and sarcophagi illustrated with the labors of Hercules in the Vatican, Louvre, and other European museums. Vis., Mus. Pio-Clem., IV. Pl. 37, 38, 39, 40, 41, 42, 43; V. Pl. 14, 15; VI. Pl. 92.

HERMAPHRODITE. A name compounded of Hermes, or Mercury, and Aphrodite, or Venus. It was not uncommon for the ancient sculptors to unite the beauties of both sexes in one person, thus expressing the highest form of humanity. The son of Hermes and Aphrodite was beloved by the nymph Salmacis, whom he loved not in return. She obtained permission of the gods to be united to him forever, and her form melted into his.

- 1. Statue.** Pentelic marble; length, $4^{\text{ft}} 10\frac{1}{2}^{\text{in}} = 1.488^{\text{m}}$; height, $2^{\text{ft}} 11^{\text{in}} = 0.89^{\text{m}}$

Louvre.

Celebrated for the beauty of the back. The young god is asleep, his head resting on his arm, and his body, which partakes most of his mother's form, is exposed. The mattress was restored by Bernini, and the left foot is modern. Found at the beginning of the 17th century, near the Baths of Diocletian, and placed in the Villa Borghese. Another is in the Louvre, and others at Florence and in the Villa Borghese. Probably copies from a bronze of Polycles. Mus. des Antiq., I. Pl. 64; III. Pl. 14.

Cast of a portion, Bureau du Moulage, 5 f.; of the whole, 92 f. Cast of the one in the Villa Borghese, by Malpieri. 175 f.

HERMES. See MERCURY.

HESTIA. See VESTA.

HIPPOCRATES of Cos, a descendant of Æsculapius, and a most distinguished physician, died about 357 B. C., at the age of 104.

- 1. Bust.** Pentelic marble; height, $1^{\text{ft}} 4\frac{1}{2}^{\text{in}} = 0.42^{\text{m}}$

Louvre.

A bald-headed, heavily bearded old man, of benevolent aspect. Mus. des. Antiq., II. Pl. 71.
Cast, Bureau du Moulage, 6 f.

HOMER. Seven cities claimed the honor of being the birthplace of Homer, but even the age in which he lived is uncertain. Probably between nine hundred and a thousand years before the Christian era.

- 1. Bust.** Marble; height, $1^{\text{ft}} 10^{\text{in}} = 0.561^{\text{m}}$. Pl. 9, No. 56.

British Museum.

A terminal head, encircled by a narrow fillet. Found at Baiæ in 1780. A similar head is in the Farnese Palace at Rome, another at Naples, and one at Potsdam, from the collection of Cardinal Polignac.

Cast by Brucciani. 12 s.

- 2. Bust.** Pentelic marble; height, $1^{\text{ft}} 9\frac{3}{4}^{\text{in}} = 0.55^{\text{m}}$

Louvre.

All the busts of Homer are supposed to be ideal, and probably no authentic portrait exists. This one was found at Rome, built into a garden wall, near Santa Maria Maggiore, and closely resembles the preceding. Mus. des. Antiq., II. Pl. 64.

Cast, Bureau du Moulage. 7.5 f.

3. **Bas-relief.** Marble ; height, $4^{\text{ft}} = 1.22^{\text{m}}$; width, $2^{\text{ft}} 8\frac{1}{4}^{\text{in}} = 0.815^{\text{m}}$ *British Museum.*

Apotheosis of Homer. Found about the middle of the 17th century at Frattochi, the ancient Bovillæ, ten miles from Rome, on the Appian Way. It was once in the Colonna Palace. According to an inscription upon the marble, it was the work of Archelaus, son of Apollonius, of Priene. It was added to the Townley collection in 1819, at a cost of £ 1,000. Zeus is seated on a rock of Olympus at the top of the marble, and beneath him are arranged, in three stages, the nine Muses, priests, and worshipping people ; and the poet himself, seated, with sceptre in hand, receives the offerings of the people. A female figure behind him holds a wreath above his head ; this is Earth, and at her side stands Time. The heads of most of the Muses, the arm of one, the head of the figure in front of the altar, and the patera in the hand of the youth who stands before Homer, are modern ; the frog at the foot of the chair is in the composition. Of the Roman period.

Cast by Brucciani. £ 2. Townley Gallery, II. p. 119.

HORSES. See PARTHENON (Pl. 10), ALEXANDER, CASTOR, AURELIUS, BALBUS, BIGA.

HYGIEA. The daughter of Æsculapius, and goddess of health.

1. **Statue.** Pentelic marble ; height, $6^{\text{ft}} 6^{\text{in}} = 1.983^{\text{m}}$ *Louvre.*

The goddess is fully draped in antique style ; her peplum, or shawl, is thrown over her tunic, as in the Pallas Velletri (Pl. 6, No. 31). She holds a cup in her left hand, from which a serpent, twined about her right arm, is feeding. From Germany to the Louvre. The nose, part of the forehead, the mouth, hands, portions of the serpent, and bits of the drapery, are modern. Mus. des. Antiq., III. Pl. 12 (2).

2. **Statue.** Parian marble ; height, $5^{\text{ft}} 6\frac{1}{2}^{\text{in}} = 1.691^{\text{m}}$ *Louvre.*

The right hand rests on the hip, the left holds the cup and the serpent. The right arm, left hand, and part of the serpent are restorations. Mus. des Antiq., III. Pl. 12 (1).

Bureau du Moulage. 80 f.

3. **Statue.** Greco-duro ; height, $6^{\text{ft}} = 1.83^{\text{m}}$ *Berlin Museum.*

Found in the ruins of the Villa of Marius.

Cast. 40 thrs. See ÆSCULAPIUS.

HYPNOS. See SOMNUS.

ILIONEUS. A son of Niobe.

1. **Torso.** Parian marble ; height, $4^{\text{ft}} \frac{1}{2}^{\text{in}} = 1.23^{\text{m}}$ *Glyptothek, Munich.*

A kneeling figure, with uplifted arms. The head and arms are gone. This belongs to the most flourishing period of Greek sculpture.

Cast, Bureau du Moulage, Paris. 100 f.

ILISSUS. The river Ilissus watered the eastern side of the plain of Athens. It was small, and generally dry in summer. This river was personified in the statue on the pediment of the Parthenon. See PARTHENON, Pl. 10.

1. **Torso.** Pentelic marble ; height, $3^{\text{ft}} 6^{\text{in}} = 1.067^{\text{m}}$; length, $7^{\text{ft}} = 2.132^{\text{m}}$ *British Museum.*

The river god is represented as raising himself suddenly from a half-reclining position, in joy at the news of Athene's victory. The whole weight of the body is about to press upon the left arm and right foot, while the left leg is bent to aid in rising. The surface is well preserved. Elgin Marbles, II. pp. 20, 21.

Cast by Brucciani. £ 5. See PARTHENON.

INNOCENTIA.

1. **Statue.** Marble.*Capitoline Museum, Rome.*A female attacked by a serpent. Rhigetti, *Descrizione del Campidoglio*, I. Pl. 38.Reduction by Barbedienne, to 1^{ft.} 3¹/₂^{in.} = 0.395^{m.} 15 *f.*

INOPUS. A river of Delos, supposed by the ancients to be the Nile flowing under the sea to this island.

1. **Fragment.** Parian marble; height, 3^{ft.} 2^{in.} = 0.97^{m.}*Louvre.*

This marvellous fragment, which may be ranked with the Theseus of the Parthenon, and belongs to the best period of Greek art, was brought from Delos to Marseilles as ballast for a vessel. It belonged to a half-reclining statue, and as the face is beardless Visconti gave it the name by which it is now known; an appropriate one, since the posture was the common one of personified rivers (Ilissus, Nile, Tiber), and the absence of beard denoted a small river. The left shoulder and that side of the head are gone, but the face is intact. Mus. des Antiq., III. Pl. 2 (*Bustes*).

Cast, Bureau du Moulage. 18 *f.***IRIS.** See PARTHENON.

ISIS. The principal goddess of the Egyptians, sister and wife of Osiris. On her statues was often this inscription: "I am all that has been, that shall be, and none among mortals has hitherto taken off my veil." When she was taken into the Roman hierarchy, the forms of her images of course became Roman, and such are the statues and busts here catalogued. Winckelmann calls attention to the mode of knotting the garments over the breast, and to the fringe, as indicative of a foreign origin.

1. **Statue.** Marble.*Capitoline Museum, Rome.*

The head is veiled, and ornamented with a lotus-flower on top. The left hand holds a pitcher; the right the sistrum, an Egyptian rattle used in the worship of the goddess. The figure is draped with great beauty, and very differently from the Roman statues prior to the time of Hadrian. Rhigetti, *Descrizione del Campidoglio*, I. Pl. 9.

2. **Statue.** Greco-duro; height, 5^{ft.} 11¹/₂^{in.} = 1.51^{m.}*Vatican.*

In this the knotted drapery is absent, but the fringed peplum covers the head and shoulders as well as the middle portion of the statue. The lotus is on the head; her left arm, which is bare below the elbow, holds a bucket, and the right a lotus stem; both are modern. Albaccini has retouched almost the entire surface. From the absence of the knot, this statue has been called a priestess of Isis. Vis., Mus. Chiaramonti, Pl. 3.

3. **Bust.** Parian marble; height, 2^{ft.} 11¹/₄^{in.} = 0.896^{m.}*Vatican.*

Found at Roma Vecchia, near the Porta Maggiore. The head is a noble one and unveiled, although with the usual lotus ornament supported on a crescent. The sides of the head are movable, as was often the case with portrait busts of Roman ladies, who were able to fit on chignons or curls and remove them for others as the fashion changed. Vis., Mus. Pio-Clem., VI. Pl. 16, p. 112.

4. **Bust.** Greco; height, 1^{ft.} 10^{in.} = 0.56^{m.}*Vatican.*

Isis veiled. Instead of the lotus here is a disk with two serpents, one on either side, winding up from beneath the veil. Vis., Mus. Pio-Clem., VI. Pl. 17.

5. **Bust.** Marble; height, 2^{ft.} 4^{in.} = 0.71^{m.} Pl. 9, No. 54.*British Museum.*

This is called Isis, but differs from the usual bust of the goddess in the absence of drapery.

Cast by Brucciani. 12 *s.*

6. **Bust.** Pentelic marble ; height, 1^{ft.} 9^{in.} = 0.535^{m.} *Vatican.*

Much like the last in form, but the gaze is forwards, not down. Vis., Mus. Pio-Clem., VI. Pl. 17 (2).

7. **Bust.** Parian marble ; height, 1^{ft.} 4^{in.} = 0.41^{m.} *Louvre.*

The head is crowned with a diadem ornamented with various symbols, and two small horns appear over each eyebrow. Masses of stiff curls escape from under softly arranged bands of wavy hair. Mus. des Antiq., I. Pl. 70.

Cast, Bureau du Moulage. 8 f.

8. **Bas-relief.** Carrara marble ; height, 1^{ft.} 9^{in.} = 0.535^{m.} ; length, 4^{ft.} 3^{in.} = 1.295^{m.} *Vatican.*

Isiac Procession. Once in the Villa Mattei. Four figures are represented draped, each bearing some symbol of the mysterious worship. One of the finest bas-reliefs in Rome. Vis., Mus. Chiaramonti, Pl. 2 ; Bartoli, *Admiranda Rom. Antiq.*, Pl. 16.

9. **Bust.** Black antique marble ; height, about 2^{ft.} 3^{in.} = 0.686^{m.} *Louvre.*

A beautiful veiled head. The drapery is knotted, and an owl is perched on the top of the pedestal. From the Villa Borghese. Mus. des Antiq., I. Pl. 74.

10. **Statue.** Black and white marble. *Vienna.*

Found in Naples. All the nude portions are in white, the draped in black, marble. A priestess of Isis.

A fine statue is in the Ludovisi Palace, and others in various museums of Rome and Naples.

11. **Bust.** Pentelic marble ; height, 5^{ft.} 6^{in.} = 1.677^{m.} *Vatican.*

A curious veiled figure, with three rows of beads or echini on the breast and one over the head, falling with the veil. The lotus on the top of the head has been restored, from plain indications, and some portions of the face are also modern. The expression is dreamy and mysterious, and suited either to Isis or Cybele. The head once belonged to a colossal statue, the work of some Greek sculptor. Vis., Museo Chiaramonti, Pl. I.

JASON. A famous hero, leader of the Argonauts. On this expedition he rivalled some of the exploits of Hercules, and had a love passage with the enchantress Medea, married her, and lived happily for many years. He finally deserted her and died by violence.

1. **Statue.** Pentelic marble ; height, 5^{ft.} 9^{in.} = 1.75^{m.} Pl. I, No. 5. *Louvre.*

This has been called Cincinnatus and Mercury. The head is grechetto, and adapted to the statue. The left leg, the right thigh, and the upper part of the right arm are restored. It was once in the Villa Negroni, and was bought by Louis XIV. with the statue called Germanicus, and placed at Versailles. The action of the statue is at the moment when Jason is sent for by his usurping uncle, and has only time to put on one sandal, so urgent is the summons. (Mus. des Antiq., II. Pl. 6.) A similar statue of small size is in the Vatican, height 1^{ft.} 10³/₄^{in.} = 0.572^{m.} (Vis., Mus. Pio-Clem., III. Pl. 48), and copies are in existence elsewhere.

Cast, Bureau du Moulage. 160 f. Machine reduction, 2^{ft.} 3¹/₂^{in.} = 0.70^{m.} Brucciani. 12 s.

JULIA. A name common to many noted Roman women. The wife of Septimius Severus was celebrated for her learning and personal charms, but also for great vices. She starved herself to death after the death of her son Caracalla.

1. **Statue.** Greco ; height, 4^{ft.} 11¹/₂^{in.} = 1.51^{m.} *Louvre.*

A figure almost entirely draped, only the face, neck, and fingers being uncovered. Found at Ben-Ghazi on the coast of Barbary. Mus. des. Antiq., II. Pl. 60.

Cast, Bureau du Moulage. 80 f.

2. **Statue.** Marble ; height, 6^{ft.} 3¹/₂^{in.} = 1.905^{m.}

Berlin Museum.

Julia as Urania.

Cast, Berlin. 40 *thrs.*

3. **Statue.** Marble ; height, 6^{ft.} 1¹/₂^{in.} = 1.842^{m.}

Vatican.

Julia Soëmias, the sister of Julia Mammea and mother of Heliogabalus. For her debaucheries, cruelties, and extravagance, she was murdered with her son and family. This statue from the forum of Præneste is in a remarkable state of preservation, the head, although broken off, evidently belonging to the body. Julia is represented as Venus, with the upper part of her body nude, as in the Venus of Cnidos (Pl. 5, No. 29), and a cupid and dolphin form part of the support. The hair is remarkable. Vis., Mus. Pio-Clem., II. Pl. 51.

4. **Bust.** Grechetto ; height, 4^{ft.} 1¹/₂^{in.} = 1.256^{m.}

Vatican.

Julia Pia. Only the head is ancient. Vis., Mus. Pio-Clem., VI. Pl. 54.

5. **Statue.** Carrara marble ; height, 5^{ft.} 4^{in.} = 1.624^{m.}

Louvre.

Julia Mammea. From the Villa Borghese. A beautifully draped statue. Both hands, both feet, the nose, right forearm, and parts of the drapery are modern. Mus. des Antiq., II. Pl. 62.

6. **Bust.** Pentelic marble ; height of head alone, 8¹/₂^{in.} = 0.216^{m.}

Louvre.

Julia Mammea. From the Villa Albani. One of many copies of the bust of the mother of Alexander Severus. Mus. des Antiq., II. Pl. 90.

JULIUS CÆSAR. Died March 15, B. C. 44, in his 56th year.

1. **Bust.** Marble of Luni ; height, 2^{ft.} 11^{in.} = 0.89^{m.}

Vatican.

Bought by Clement XIV. of Pacetti the sculptor ; one of the few heads of the first Roman Emperor supposed to be authentic. The colossal head of the Farnese collection is considered the best, and this closely resembles it. A statue in the Capitoline Museum has been recognized by Visconti as of the same person. Vis., Mus. Pio-Clem., VI. Pl. 38.

2. **Bust.** Diorite ; height, 1^{ft.} 4^{in.} = 0.406^{m.}

Berlin Museum.

Cast at Berlin. 2 *thrs.* 15 *sgr.*

3. **Statue.** Parian marble ; height, 6^{ft.} 10^{in.} = 2.082^{m.}

Louvre.

A nude statue from the Villa Borghese. The end of the left foot, the right arm, and the back of the head are modern.

Cast of the head, Bureau du Moulage. 10 *f.*

JUNO. The daughter of Saturn and Ops or Rhea, and sister and wife of Jupiter. The nuptials of these two deities were celebrated with great pomp ; all the gods, mankind, and the brutes attended. The worship of Juno was as popular as that of her lord, and her temples were perhaps considered more sacred.

1. **Statue.** Grechetto ; height, 5^{ft.} 8^{in.} = 1.727^{m.} Pl. 12, No. 65.

Museo Nazionale, Naples.

Once in the Farnese collection. Mus. Borbon., II. Pl. 51.

2. **Statue.** Marble ; height, 8^{ft.} 6¹/₂^{in.} = 2.757^{m.}, without plinth. Pl. 6, No. 35.

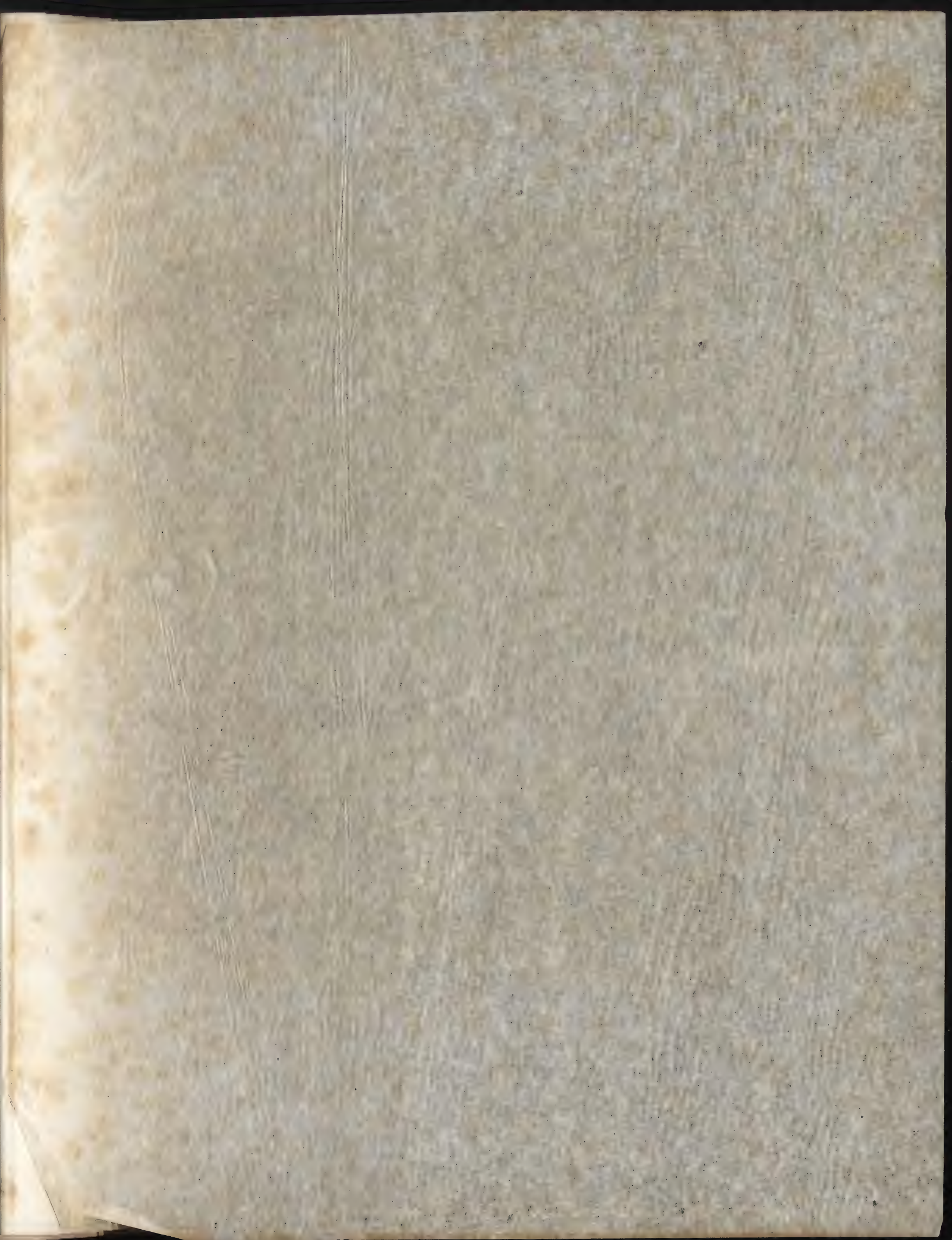
Vatican.

Barbarini Juno. This colossal statue is considered one of the most beautifully draped statues preserved to us. It has been called Ceres and Proserpine, and it closely resembles the Ceres in the same collection already described. Vis., Mus. Pio-Clem., I. Pl. 2.

3. **Statue.** Marble ; height, 5^{ft.} 10^{in.} = 1.779^{m.}, without plinth.

Vatican.

Juno veiled. Found near Castel-Guido in a remarkable state of preservation, even the extended right hand, which holds a patera, or saucer, being unbroken. The entire figure is heavily draped.







4. **Statue.** Marble ; height, $5^{\text{ft}} 4\frac{1}{2}^{\text{in.}} = 1.638^{\text{m}}$

Vatican.

Juno giving suck to the Infant Mars. A seated, draped statue, with a tender yet regal countenance. The marble is in a perfect state of preservation. Vis., Mus. Pio-Clem., I. Pl. 4, p. 68.

5. **Statue.** Marble ; height, $6^{\text{ft}} 10\frac{1}{2}^{\text{in.}} = 2.095^{\text{m}}$

Vatican.

Similar to the Barbarini Juno, but in a more constrained attitude. The left hand is higher, the head more inclined, and the upper arms are draped. Vis., Mus. Pio-Clem., II. Pl. 20, p. 172.

6. **Statue.** Marble ; height, $9^{\text{ft}} 7\frac{1}{2}^{\text{in.}} = 2.935^{\text{m}}$

Vatican.

Juno Sospita, the savior of the people of Lanuvium, appears clad in a skin curiously knotted above her tunic. The arms and feet were wanting and have been restored ; the right raised holds a javelin, the left hand by her side a shield ; a fold of the skin, with the head of the animal, covers her diadem ; the feet have shoes with turned-up toes, and tread upon a writhing snake. The statue once adorned the vestibule of the Paganica Palace, and is made of several pieces of a fine Greek marble. Vis., Mus. Pio-Clem., II. Pl. 51.

7. **Statue.** Marble.

Capitoline Museum, Rome.

An evenly draped figure ; the head surrounded with a narrow fillet ; the face most beautiful ; the left arm raised, grasping her sceptre ; the right half extended with a patera.

8. **Statue.** Marble ; height, $7^{\text{ft}} = 2.132^{\text{m}}$

Berlin Museum.

Casts at Berlin. 45 *thrs.*

9. **Statue.** Grechetto ; height, $2^{\text{ft}} 10^{\text{in.}} = 0.865^{\text{m}}$

Vatican.

The arms of this little statue are modern. The drapery is full, and the head veiled ; the execution is bad. Vis., Mus. Chiaramonti, Pl. 7, p. 59.

10. **Bas-relief.** Greco ; height, $2^{\text{ft}} 3\frac{1}{2}^{\text{in.}} = 0.699^{\text{m}}$; length, $2^{\text{ft}} 1\frac{1}{2}^{\text{in.}} = 0.649^{\text{m}}$

Vatican.

Juno and Thetis. The sea-goddess is seated on a rock on the right of the composition, closely draped, and with head veiled. Juno stands in front of her, and with the left hand grasps her right arm. The arms of Juno and the head and right arm of Thetis are modern. Vis., Mus. Chiaramonti, Pl. 8, p. 70.

There is a fine statue of Juno at Florence, one in the Giustiniani collection, and one so called in the Louvre ; the latter is but a torso restored as Juno.

11. **Bust.** Marble ; height, $4^{\text{ft}} = 1.22^{\text{m}}$ Pl. 9, No. 55.

Ludovisi Villa, Rome.

Probably a copy of the work of Alcámenes, a pupil of Phidias.

Cast by Malpieri. 40 *f.*

12. **Bust.** Marble ; colossal.

Museo Nazionale, Naples.

The diadem is replaced by a simple fillet, and the face has perhaps a colder look than the last. It is supposed to preserve the type of the famous chryselephantine statue by Polyclethus, about 423 B. C.

Cast by Malpieri. 20 *f.*

13. **Bust.** Marble ; height, $2^{\text{ft}} 1^{\text{in.}} = 0.635^{\text{m}}$

British Museum.

Of a far lower type than the two preceding heads, which perhaps stand at the head of plastic forms of imperial womanhood. Brought from Rome in 1774.

Cast, Brucciani. 12 *s.*

The Castellani Juno, a bust at Rome, cast by Malpieri. 10 *f.*

JUPITER. The king of gods, wielder of the thunderbolts, the Ammon, Serapis, Belus, and Osiris. His worship was most solemn, and his statues numerous. With the Greeks his name was Zeus.

1. **Statue.** Marble ; height, $5^{\text{ft}} 9^{\text{in}} = 1.753^{\text{m}}$, without plinth.

Vatican.

A seated, half-draped figure, with massy hair and beard, his left arm raised, and the right grasping the thunderbolt. An eagle forms a support on the left. Jupiter was often represented with the upper half of his body nude, to indicate, perhaps, that he was visible to the gods but unseen by men. Once in the Palace Verospi at Rome. Vis., Mus. Pio-Clem., I. Pl. 1.

2. **Statue.** Cipolla ; height, $7^{\text{ft}} 5^{\text{in}} = 2.26^{\text{m}}$.

Vatican.

The god is erect, grasping the thunderbolt in his right hand, the left resting on his hip, his robe thrown over the left shoulder and wrapped about the waist. The head, right arm, and part of the left hand are modern. Formerly this statue stood in the Quirinal Gardens, and was much injured by the weather, etc. Vis., Mus. Chiamonti, Pl. 4.

3. **Bust.** Marble ; height, $3^{\text{ft}} 2^{\text{in}} = 0.965^{\text{m}}$. Pl. 8, No. 46.

Vatican.

Discovered at Otricoli, about forty miles from Rome. Perhaps a copy of the Zeus by Phidias at Elis, but the marble from which it is made is said to come from quarries not worked before the first century of our era. Vis., Mus. Pio-Clem., VI. Pl. 1, p. 31.

Cast by Malpieri. 25 f. Also, Bureau du Moulage. 40 f. Mask alone, 8 f. Garey, in Boston.

4. **Bust.** Marble ; height, $1^{\text{ft}} 4\frac{1}{2}^{\text{in}} = 0.42^{\text{m}}$. Pl. 9, No. 52.

Louvre.

Zeus Trophonius. So called because Zeus, or Jupiter, was worshipped at the mysterious oracle of Trophonius in Bœotia. An imitation of the archaic style. Clarac, Pl. 1086, n. 2722°.

Cast, Bureau du Moulage. 6 f.

5. **Bust.** Grechetto ; height, $4^{\text{ft}} 1^{\text{in}} = 1.243^{\text{m}}$.

Vatican.

Jupiter Serapis. The Egyptian deity of this name belonged to the lower world, and agrees more closely with the Pluto of the Latins. Found on the Appian Way at Colombaro, not far from Frattocchia. The head is crowned with the modius, and a diadem, in which are set seven metallic rays. These gilded rays, as well as the greater portion of the modius, are modern, although the original head-dress was found with the bust, but not recognized at the time, and so lost. The nose and part of the left shoulder are modern. Vis., Mus. Pio-Clem., VI. Pl. 15.

Cast by Malpieri. 25 f.

6. **Bust.** White marble ; height, $1^{\text{ft}} 11\frac{1}{2}^{\text{in}} = 0.597^{\text{m}}$.

British Museum.

Serapis. The modius is ornamented with leaves and fruit, and the face bears traces of color.

Cast, Brucciani. 8 s.

There are two other heads in this collection, each with a modius, — one, in dark marble, height, $1^{\text{ft}} 2^{\text{in}} = 0.355^{\text{m}}$; the other, in green basalt, with laurel leaves and berries, is $1^{\text{ft}} = 0.305^{\text{m}}$ high.

There is another fine bust of this deity in the Vatican (height, $3^{\text{ft}} 10\frac{3}{4}^{\text{in}} = 1.186^{\text{m}}$), of iron-colored basalt, once in the Villa Mattei (Monumenta Mattheiorum, II. Pl. 2; Vis., Mus. Pio-Clem., VI. Pl. 14); another, of black basalt, is in the Giustiniani collection; and a smaller one, in green basalt, is in the Villa Albani. It was thought by Winckelmann that the gods of the lower world were usually represented in black stone; but in the present case the material is probably simply used in imitation of the ancient Egyptian statues.

7. **Bas-relief.** Parian marble ; height, $1^{\text{ft}} 9\frac{1}{4}^{\text{in}} = 0.542^{\text{m}}$; length, $1^{\text{ft}} 6^{\text{in}} = 0.46^{\text{m}}$.

Louvre.

Jupiter, Juno, and Thetis. From Turin. Thetis is invoking the aid of her lover for her son, Achilles. The left hand of the figure of Thetis is modern. An excellent work, probably not subsequent to the time of the Antonines. Mus. des Antiq., I. Pl. 76.

Cast, Bureau du Moulage. 4 f.

LAOCOÖN. The son of Priam and Hecuba. As priest of Apollo he was commissioned by the Trojans to sacrifice a bullock to Neptune to render him propitious. During this rite two serpents issued from the sea and attacked Laocoön's two sons,

who stood by the altar. The father defended them, and all three were crushed by the serpents' folds. The punishment was inflicted because the priest had hurled his javelin against the side of the wooden horse which the Greeks had consecrated to Pallas.

1. Group. Grechetto; height, $7^{\text{ft}} 3^{\text{in}} = 2.23^{\text{m}}$ Pl. 2, No. 10. *Vatican.*

This work was preferred by Pliny (XXXVI. § IV. n. 11) to all other creations of painting or sculpture. It was found in the ruins of the Palace of Titus, on the Esquiline Hill, in 1506. It is composed of six blocks of marble most skilfully united, and bears the names of Agesander, Athenodorus, and Polydorus, of Rhodes; the two latter probably sons of the former. The father has fallen back on the altar at which a few minutes before he stood as priest; the death-agony has seized him, and he cares no longer for his youngest son, who dies from the bite of the other serpent; the elder son ceases to drag off the pressing folds as he hears his father's death-shriek, and the united attack of the two monsters will destroy him next. The beauty of the forms alone makes the subject attractive. The thorough knowledge of anatomy, which is almost obtrusive in the nice distinction between the ripe man and the youthful sons, was wanting in the hand that restored this group. Of the eldest son, the right hand, some ends of toes, and the back of the head, — in the younger, the right arm and the end of the corresponding foot, — in Laocoön, the whole right arm with part of the shoulder and breast, — are modern. The arms of Laocoön and the younger son are incorrectly restored, and the true position of both was bent and grasping the back of the head, as the boss still on the head indicates (see Luebke, *History of Sculpture*, Vol. I. p. 235, Germ. ed., Eng. trans., p. 24). The arm of Laocoön was restored by Baccio Bandinelli in marble, which is now in Florence; Gioan Angelo restored it in terra-cotta, and it is now in plaster, after a model by Giradon. The other parts were restored in marble by Cornacchini, after models left by Gioan Angelo de Montorsoli, a pupil of Michael Angelo. *Vis., Mus. Pio-Clem., II. Pl. 39; Mus. des Antiq., II. Pl. 15.*

Cast, Bureau du Moulage. 400 *f.* Reduction, by Barbedienne, to $3^{\text{ft}} \frac{3}{4}^{\text{in}} = 0.93^{\text{m}}$ 60 *f.* There are several good smaller casts than this, but this is as small as it may be and well exhibit the anatomical execution. The head (Pl. 9, No. 51) of Laocoön, height, $2^{\text{ft}} \frac{3}{4}^{\text{in}} = 0.63^{\text{m}}$, at the Bureau du Moulage. 12 *f.* The head of the Laocoön of Brussels (Museum of the Duc d'Arenberg; *Monumenti dell' Instituto, II. 41b*), height, $2^{\text{ft}} 1\frac{1}{4}^{\text{in}} = 0.64^{\text{m}}$ 8 *f.* The heads of the two sons, height, $1^{\text{ft}} 5^{\text{in}} = 0.43^{\text{m}}$ 3 *f.* each.

LATONA. The mother of Apollo and Diana. She was often worshipped with her children.

1. Fragment. Pentelic marble; height, $2^{\text{ft}} 7^{\text{in}} = 0.787^{\text{m}}$ *British Museum.*

See PARTHENON.

Cast by Brucciani. £ 1 5 *s.*

LEUCOTHEA. Also called Ino, daughter of Cadmus and wife of Athamas, king of Thebes. She was the nurse of Bacchus. Incurring the envy of Juno, that goddess drove her mad, and she threw herself and oldest son into the sea. The gods changed her into a sea deity under the name Leucothea, and her child became Palæmon.

1. Statue. Parian marble; height, $7^{\text{ft}} = 2.14^{\text{m}}$ *Glyptothek, Munich.*

A noble draped figure, holding a child on her left arm. Considered by Winckelmann a Leucothea, but since his time it has been called Irene (Peace) bearing the infant Plutus (Wealth). It is, perhaps, a copy of a work of Cephisodotus (about 375 B. C.), and was once in the Villa Albani, afterwards in the Louvre. The right arm of Leucothea and the arms and attributes of the child are modern; the head is borrowed from an antique Cupid; the vase which the child holds has been put in place of the more suitable cornucopia, which, however, has been restored in a cast at the Berlin Museum. *Mus. des Antiq., II. Pl. 5; Winckelmann, Monum. ined., No. 54; Clarac, 673, 1555 A.*

- 2. Bas-relief.** Marble; height, $6^{\text{ft}} 11\frac{1}{2}^{\text{in}} = 2.14^{\text{m}}$; width, $5^{\text{ft}} 5\frac{3}{4}^{\text{in}} = 1.67^{\text{m}}$ *Lateran, Rome.*

An exquisite composition. Ino, on the left, holds a capacious horn, from which the infant Bacchus drinks, while a young satyr pauses in his tune on the syrinx to watch the little god. A fig-tree, with parrots, spreads over the upper part of the slab, and two goats are at the base of the rock-work which supports the child. Garrucci M. L., Pl. 19, p. 42.

- 3. Bas-relief.** Marble.

Villa Albani, Rome.

Cast by Malpieri. 35*f*.

LIBERA. See BACCHUS.

LIONS. A favorite subject with ancient sculptors from the earliest times.

- 1. Statue.** Flesh-colored granite; height, $3^{\text{ft}} 7^{\text{in}} = 1.092^{\text{m}}$; length, $6^{\text{ft}} 9^{\text{in}} = 2.06^{\text{m}}$.

British Museum.

A pair of Greek-Egyptian lions, discovered by the German traveller, Rüppel, at Jebel-Barkal, near the Nile. They stood near the northern entrance of a freestone palace, and were brought to England by Lord Prudhoe in 1832, and presented to the Museum in 1835. The lion, which is lying on his right side, is better preserved; the plinth, which is nine inches high, has a band of hieroglyphics on the front side and others on the breast; the mate has an inscription entirely encircling the base. From these it appears that the sculpture was made in the time of Amenophis III. (Memnon), and dedicated by Amentuanch and Amenasro. The cartouches of the names have been intentionally damaged. This dates from the eighteenth dynasty, or about 1450 B. C.

Cast of the head by Brucciani. 12*s*.

- 2. Statue.** Black basalt.

Steps of the Capitol, Rome.

The two lions on the Capitol steps are in the posture in which the Sphinx is usually represented, that is, couchant on the belly, with the forepaws extended; the regard is directly forward.

- 3. Bas-relief.** Limestone.

British Museum.

The Assyrian lions are frequently displayed on the bas-reliefs in this collection, especially on the slabs 4 A, 4 B, and 36; also 39, 107, 118, and 119. These last are from Kouyunjik, and date from about 670 B. C., in the reign of Assurbanipal. The figures of the lions are very conventional, and far inferior to the Egyptian animals.

- 4. Statue.** Parian marble.

British Museum.

Two lions from the Xanthian Monument in Lycia. They are in a crouching posture, and look like the Etruscan chimæra.

- 5. Statue.** Marble.

British Museum.

From the Mausoleum in Caria.

Cast by Brucciani. 45*s*.

- 6. Statue.** Pentelic marble; height, $6^{\text{ft}} = 1.83^{\text{m}}$; length, $10^{\text{ft}} = 3.05^{\text{m}}$.

British Museum.

"Nicholas Galloni, a Calymniote sponge-diver, directed the excavators at Budrum to a spot where a lion was to be found, more colossal than any discovered among the ruins of the mausoleum. . . . The lion lay on his side, with his nose buried in the ground; and the explorers, assisted by a hundred Turks, succeeded in dragging the colossal animal from his lair, and stowing him away in the hold of the *Supply*." It is cut from a single block, and weighs more than ten tons. Perhaps the pyramidal monument which it surmounted was intended to commemorate the defeat of the Lacedæmonians by the Athenian Konon off Cnidos, B. C. 394. Newton, *Travels in the Levant*, II. p. 223.

- 7. Alto-relief.** Limestone; height, $10^{\text{ft}} 7^{\text{in}} = 3.225^{\text{m}}$; length, $10^{\text{ft}} = 3.05^{\text{m}}$.

Mycenæ.

A monument of a pre-Homeric age. Over the gateway of the royal Castle of Mycenæ, in a pediment

inserted above the upper beam of the portal, is a slab of limestone, with two stiff lions in high relief. The animals stand on either side of a column placed on a pedestal, on which the lions rest their forepaws. Originally the faces were probably turned to the side of the approach, but they are now destroyed.

Cast at Berlin. 150 *thrs.*

8. **Head.** Marble; height, 1^{ft} 10^{in.} = 0.56^m; width, 1^{ft} 1¹/₂^{in.} = 0.342^m. *British Museum.*

Heads of lions from a large sarcophagus, found in a mutilated state in 1776 near the Appian Way, opposite to the Circus of Caracalla. Strangely unnatural animals.

Cast by Brucciani. 12 s.

9. **Bas-relief.** Pentelic marble; height, 3^{ft} = 0.919^m; width, 5^{ft} 7¹/₂^{in.} = 1.716^m. *Louvre.*

A lion attacking a bull; the latter is down on his forelegs, and the lion tears his back. The bull's tail has been restored. Mus. des Antiq., III. Pl. 1 (*animaux*).

MENADS. *See BACCHANTES.*

MEDEA. Daughter of Æetes, king of Colchis, celebrated for her skill in magic. She loved Jason and aided him in getting the golden fleece, became his wife, and fled with him to Greece. Jason deserted her for the daughter of Creon, king of Corinth, and she destroyed the two children she had by him and poisoned her rival. She then fled in a chariot, drawn by dragons, to Athens. She persuaded the daughters of Pelias, the usurping uncle of Jason, to kill and dismember and boil their aged father, that the sorceress might restore him to youth and vigor, as she had previously treated a ram.

1. **Bas-relief.** Marble; height, 4^{ft} 8¹/₄^{in.} = 1.428^m; length, 7^{ft} 7¹/₂^{in.} = 2.329^m. *Louvre.*

A sarcophagus (described under that title).

2. **Bas-relief.** Pentelic marble; height, 3^{ft} 3^{in.} = 0.99^m; width, 3^{ft} 8^{in.} = 1.118^m. *Vatican.*

A fragment of the same subject as the preceding. The two children of Medea hold the poisoned gifts which their discarded and banished mother is about to send to her successful rival. The genius of death, with poppy-heads and inverted torch, stands behind the children, the old nurse behind Medea, who sits disconsolate, and an old man (perhaps Creon, king of Corinth) completes the group on the fragment. The lower part is all modern, but restored after numerous similar reliefs. Vis., Mus. Pio-Clem., VII. Pl. 16.

3. **Bas-relief.** Pentelic marble; height, 3^{ft} 6¹/₂^{in.} = 1.08^m; width, 3^{ft} 1³/₄^{in.} = 0.96^m.

Lateran Museum, Rome.

Medea, in long robe and Phrygian cap, stands by a tripod, on which is a caldron. One of the daughters of Pelias is adjusting this, while the other holds a dagger, and is thinking doubtfully of the dreadful experiment.

MARS. The god of war, son of Jupiter and Juno; the Ares of the Greeks. In Rome he received unbounded honors, and as he was the reputed father of Romulus, was supposed to particularly favor his descendants.

1. **Statue.** Marble; height, 5^{ft} 8^{in.} = 1.728^m. Pl. 1, No. 1. *Ludovisi Palace, Rome.*

Once assigned to Scopas, now considered a copy of a bronze by Lysippus, or at least of his school. The Eros playing at his feet indicates that the god of war is overcome by love for Venus. A mark on the left shoulder seems to indicate that Venus stood behind him, and that the work was originally a group.

Cast by Malpieri. 140 *f.* Also by Brucciani.

2. Statue. Pentelic marble; height, 5^{ft} 10ⁱⁿ = 1.786^m.*Louvre.*

The upper part of the body is nude; the head has a helmet; the right arm is raised; the left gathers up the drapery and holds a sword. The right arm and shoulder, the left hand and forearm, the lower legs and feet, are modern and badly made. The legs are much too small for the body. The helmet has been also repaired. It is not at all probable that this youthful face was intended to represent Mars. The inscription on the tree which serves for support declares that Heraclides, son of Agasias the Ephesian, and Harmatius were the sculptors. Mus. des Antiq., I. Pl. 8.

Cast, Bureau du Moulage.

3. Group. Carrara marble; height, 5^{ft} 10ⁱⁿ = 1.78^m.*Louvre.*

Mars and Venus, so called, but the group is evidently two Roman personages. The man is entirely naked, save his helmet and a narrow sash over his right shoulder to support his sword. The female is fully draped, stands at his right, resting her left hand on his left shoulder, and with her right takes away the sash. Once in the Villa Borghese. Mus. des Antiq., I. Pl. 9.

4. Statuette. Bronze; height, 1^{ft} ½ⁱⁿ = 0.318^m.*British Museum.*

An Etruscan work found in the Lake of Falterona. The upper part of the body is in full armor; the left arm holds a shield; the legs and arms are wholly bare. This bronze perhaps dates from 400 B. C. More than six hundred statues, etc., have been found in this lake, and are thought to have been deposited there by a land-slide. Micali, M. I., Pl. XII.

5. Statue. Marble; height, 6^{ft} 9½ⁱⁿ = 2.07^m.*Lateran Museum.*

The figure rests on the right foot, and is draped. Clarac, 635, 1435; Garrucci, M. L., Pl. 27, p. 41.

MARSYAS. A celebrated piper of Celænæ, who had the temerity to challenge Apollo to a trial of skill in music. Apollo won the wager, and Marsyas had to submit to his fate, which was to be skinned. His death was universally lamented; the Fauns, Satyrs, and Dryads wept for him, and from their tears sprang a river of Phrygia which received his name. Statues and bas-reliefs exist to the number of a dozen.

1. Statue. Pentelic marble; height, 5^{ft} 6ⁱⁿ = 1.678^m.*Louvre.*

The unfortunate musician is tied by his hands to a tree and hangs suspended, his toes just touching the ground, ready to be flayed alive. The end of the nose, and the legs from the knees to the ankles, are modern. From the Villa Borghese. Mus. des Antiq., I. Pl. 57.

2. Group. Marble.*Museo Nazionale, Naples.*

Marsyas and Apollo, so called; also Pan and Olympus. See APOLLO.

3. Statuette. Bronze; height, 11ⁱⁿ = 0.28^m.*Museo Nazionale, Naples.*

A middle-aged man entirely nude, advancing on his left foot, with both arms bent at the elbow, as if listening. The ivy wreath which surrounds his head has silver leaves. The ends of several fingers are gone. Antichità di Ercolano, VI. Pl. 41.

4. Statue. Marble; height, 5^{ft} 2¾ⁱⁿ = 1.59^m (without plinth).*Lateran Museum, Rome.*

Both ears, both arms, left lower leg from knee to ankle, and half of the right foot, have been restored. Viscon., Atti dell' Acad. Pontif., II. Tav. I. p. 643 (1823); Clarac, 730, 1755: both without the repairs. Cast by Malpieri. 115 f.

MAUSOLUS. King of Caria, the eldest son of the satrap Hekatomnos. He married his sister Artemisia, and by his energy and talent extended his kingdom until he was only in name a Persian subject. He died 353 B. C., and his wife succeeded to the throne. The next year she commenced the famous tomb which was ranked as one of

the Seven Wonders of the world. The architects of this building were Satyrus and Pythios, and the sculptors Scopas, Leochares, Bryaxes, and Timotheus. The foundations were laid on a kind of platform on which stood an Ionic edifice, oblong, and of Parian marble. A small chamber in the basement contained the remains of Mausolus. Above the temple, which was fifty feet high, was a pyramid of twenty-four steps, and a pedestal one hundred and eight feet long and eighty-six feet wide, on which stood a colossal chariot-group representing the apotheosis of the king. At the corners, and level with the grand colossal, figures were placed, and friezes at intervals represented chariot races and combats between Greeks and Amazons. All the sculptured portions have been colored. Pliny states the height at one hundred and forty feet, and the enclosing wall had a circuit of thirteen hundred and forty feet. This mausoleum continued to excite surprise and admiration for sixteen centuries, and was then overthrown, probably by an earthquake. At the beginning of the fifteenth century the Knights of St. John used the fragments freely to repair one of their robber castles, and for more than a century used it as a quarry. According to Guichard, they discovered the inner shrine and the white marble sarcophagus, all of which they ruthlessly destroyed. In 1846 Lord Stratford de Redcliffe, then British ambassador at Constantinople, had thirteen of the sculptured fragments removed from the walls of the castle and sent to England. In 1855 Mr. C. T. Newton, now keeper of the Greek and Roman antiquities in the British Museum, visited Budrum, the modern village near the site of the ancient Halicarnassus, and as a result of his observations a steam corvette was sent the next year, and Mr. Newton was enabled to excavate on the site of the Mausoleum and collect many interesting fragments, which were sent home. Westmacott says: "The remains of the sculpture of the Mausoleum may certainly be considered among the most valuable works of art that have been recovered from ancient times. They not only illustrate a very celebrated period and school, but are undoubted examples of the performances of individual sculptors whose names have been handed down to us by the writers of antiquity." In 1865 Messrs. Salzmann and Biliotti dug over the whole area of the building, and discovered many fragments which fitted those discovered by Mr. Newton.

1. Statue. Parian marble; height, 9^{ft.} 9½^{in.} = 2.985^{m.} *British Museum.*

The king stands erect in his chariot, resting on his right leg, the left being slightly bent. His long, closely fitting garment is covered or girded by a mantle. The beard is closely trimmed. This statue is made up of sixty-five pieces, and the back of the head, the arms, left foot, and a portion of the hair are wanting; the nose is slightly restored. The work of Pythios, and not surpassed in the management of the drapery by any work of the school of Athens. Newton, *Travels in the Levant*, II. Pl. 6, 8, 9.

Cast by Brucciani. £ 15. The bust alone. 15 s.

2. Statue. Parian marble; height, about the same as the last. *British Museum.*

Considered by Mr. Newton to be Artemisia, by others a goddess. The face is gone; but the work is grand, and the drapery fully equal to that of the preceding statue. (Newton, *Travels in the Levant*, II. Pl. 10.) Mr. Story has with great skill restored this work, and his restoration stands in the Mausoleum Gallery by the side of the original.

A bearded head and a head of Apollo (5 s. each), a part of the cornice, floral with lion's head (5 s.), a lion (£ 5), and the frieze in eighteen pieces (£ 36), are to be obtained of Brucciani. Several capitals of columns, parts of the colossal horses, and fragments of the chariot wheels, which were seven feet in diameter, are in the Museum.

MELEAGER. The famous son of Æneus and Althæa, rulers of Ætolia. The Fates were present at his birth, and Clotho foretold his courage, Lachesis his uncommon strength, and Atropos said he should live as long as a firebrand, then on the fire, should remain unconsumed. Althæa snatched the brand from the fire, and carefully preserved it. Meleager was one of the Argonauts, but his most famous exploit was the hunting the Calydonian boar, which had been sent by Diana to ravage his father's kingdom. Atalanta was with the heroes in the hunt, and as she first wounded the animal, Meleager, who was in love with her, gave her the skin and head of the boar. This irritated his uncles Toxeus and Plexippus, who attacked the young victor and were killed by him. His mother, to avenge her brothers, cast upon the fire the fatal brand, and her son expired as it was consumed.

1. **Statue.** Ashy Greek marble; height, 6^{ft.} 11½^{in.} = 2.12^{m.} *Vatican.*

This most exquisite statue exhibits a different style of work in the upper and lower parts, the latter being of an inferior execution. The head and body, with the light cloak falling over the breast, are certainly the work of a great sculptor. The beautiful form is nude, and the left arm once rested on a spear; the right arm rests easily behind the back. On his left is the boar's head, on the right a dog, the latter of very inferior workmanship. The statue is in excellent preservation, only the left hand is wanting, and this Michael Angelo did not venture to restore. It is uncertain where this statue was found; some say on the Esquiline Hill; but it was taken by Clement XIV. from the Pighini Palace. Vis., Mus. Pio-Clem., II. Pl. 34, p. 236; Mus. des Antiq., II. Pl. 7.

2. **Statue.** Marble; height, 6^{ft.} 4^{in.} = 1.931^{m.} *Berlin Museum.*

Cast at Berlin. 40 *thrs.*

3. **Bas-relief.** Parian marble; height, 2^{ft.} 5½^{in.} = 0.749^{m.}; length, 6^{ft.} 9½^{in.} = 2.065^{m.} *Louvre.*

A sarcophagus. At the right of the composition Meleager is fighting with his uncles for the spoils of the boar; one has already fallen. On the left Althæa in rage casts the fatal brand on a burning altar, which a fury has just lighted; Nemesis stands with foot on a wheel, writing in the book of fate the hour of the hero's death. In the centre Meleager is extended on a couch dying; Atalanta sits at his feet, and one of his sisters places in his mouth the coin to pay his ferriage over the Styx. The execution is not equal to the design. From the Villa Borghese. Mus. des Antiq., III. Pl. 19 (1).

4. **Bas-relief.** Parian marble; height, 1^{ft.} 1¾^{in.} = 0.65^{m.}; width, 3^{ft.} 7^{in.} = 1.087^{m.} *Louvre.*

Meleager, already dead, is extended on his couch. One sister places the obolus in his mouth, the other raises his feet. Atalanta sits with her back to his head, her face buried in her hand, in noble and pathetic attitude. The hound and arms are in the foreground. Evidently a copy of some excellent work. Mus. des Antiq., III. Pl. 19 (2).

MELPOMENE. The Muse of Tragedy; usually represented as a young woman with a serious countenance. She wore a buskin, and usually held a dagger.

1. **Statue.** Pentelic marble; height, 13^{ft.} 5½^{in.} = 4.085^{m.} *Vatican.*

This colossal figure was once in the Cancellario Apostolico, a palace built by Cardinal Riario about the end of the fifteenth century. The figure is beautifully draped, and the long garment is bound by a plain girdle. The right forearm and the hand, which holds a mask, are modern, as well as several of the toes and all the fingers of the left hand. Vis., Mus. Pio-Clem., II. Pl. 26; Mus. des Antiq., I. Pl. 44.

Cast, Bureau du Moulage. 600 *f.*

2. **Statue.** Parian marble; height, 3^{ft.} = 0.915^{m.} *Louvre.*

A rare example of an antique statue entirely intact. The robe is covered with a short tunic; the mask is in the left hand, and the right holds a sword or dagger. Mus. des Antiq., III. Pl. 11.

Cast, Bureau du Moulage. 20 *f.*

3. Statue. Pentelic marble ; height, 5^{ft.} 8^{in.} = 1.725^{m.}*Vatican.*

A most beautiful statue of this muse. The left foot is raised, and is supported on a rock ; the left elbow rests on the knee, and the hand holds the dagger ; the mask hangs from the right hand, and the head is crowned with vine-leaves, as appropriate to the season of vintage, which was also the season when tragedies were acted. The left forearm, the right hand, and the beard and nose of the mask, are modern. Found near Tivoli at the Pianella di Cassio. The head is of much greater merit than the rest of the statue, and is cast as a separate bust. Vis., Mus. Pio-Clem., I. Pl. 19, p. 185 ; Mus. des Antiq., I. Pl. 38.

MEMNON. See AMENOPHIS III.

MENANDER. A celebrated comic poet of Athens, educated under Theophrastus. Of one hundred and eight comedies which he wrote, only a few fragments remain. It is the universal testimony of the ancients that his writings, unlike those of Aristophanes and most other comic writers, were entirely free from obscenity and illiberal satire. He drowned himself in the fifty-second year of his age, 293 B. C.

1. Statue. Pentelic marble ; height, 5^{ft.} 3¹/₂^{in.} = 1.612^{m.}*Vatican.*

Visconti first identified this seated statue as Menander. It was found at Rome, during the reign of Sixtus V., on the Viminal Hill, and it was in the Villa Montalto, and afterwards in the Villa Negroni. The left hand and right foot are modern. One of the finest portrait statues of antiquity. Vis., Mus. Pio-Clem., III. Pl. 15, p. 70.

Cast by Malpieri. 175 f.

MENELAUS. See AJAX.

MERCURY. The Hermes of the Greeks, son of Zeus and Maia. He was the messenger of the gods, the patron of travellers and shepherds ; he conducted the souls of the dead into their final abode, presided over orators, merchants, gymnasts, and was the god of all thieves and dishonest persons. His father gave him a winged cap, or petasus, and wings for his feet (talaria), and he also had a short sword (herpe). He invented the lyre and gave it to Apollo, who gave him in return the caduceus, or winged staff, with which the captive god drove the flocks of Admetus. He was always represented as youthful, generally nude, and with one or more of his distinct attributes.

1. Statue. Bronze ; height, 4^{ft.} 1¹/₄^{in.} = 1.25^{m.} Pl. 4, No. 18.*Museo Nazionale, Naples.*

Perhaps the most beautiful ancient bronze statue extant. The rock on which the messenger of the gods is seated is entirely modern. The statue was found, without a base, in the excavations at Portici, August 3, 1758. In his left hand he probably held the caduceus ; on the soles of his feet the boss of his talaria would prevent his standing. Antichita di Ercolano, VI. Pl. 29, 30, 31, 32.

Cast, Bureau du Moulage. 120 f. Several reductions by Barbedienne.

2. Statue. Parian marble ; height, 7^{ft.} 8¹/₂^{in.} = 2.35^{m.} Pl. 4, No. 19.*Vatican.*

Found on the Esquiline Hill, near the Baths of Titus, in the reign of Paulus III. The right arm and left hand have not been restored, but the right thigh and both lower legs are modern, and not well executed ; indeed, the whole lower half of the figure is inferior to the bust in workmanship as well as in execution. Formerly it was called Antinous Belvedere, and Visconti determined its present designation. The palm-tree, which serves for a support, was significant of his connection with gymnasia. Mus. des Antiq., I. Pl. 28 ; Vis., Mus. Pio-Clem., I. Pl. 7.

Cast, Bureau du Moulage. 140 f. Cast by Malpieri. 115 f.

- 3. Statue.** Greco ; height, 5^{ft.} 8½^{in.} = 1.74^{m.} *Berlin Museum.*
From the Aldobrandini Palace at Rome.
Cast at Berlin. 35 *thrs.* The head alone (height, 10^{in.} = 0.255^{m.}). 2 *thrs.*
- 4. Statue.** Marble ; height, 2^{ft.} 7^{in.} = 0.787^{m.} *Vatican.*
Mercury as a child, covered with a cloak, and holding in his left hand a purse. His right forefinger is on his lips, as if imposing silence on some one who had discovered his theft of the purse. A pair of exquisite wings are half buried in his curls. Found at Tivoli. Vis., Mus. Pio-Clem., I. Pl. 5.
- 5. Statue.** Marble ; height, 5^{ft.} 9^{in.} = 1.752^{m.}, without plinth. *Vatican.*
A statue found in the ruins of the Forum of Præneste. The presiding genius of that busy place has his cloak thrown back over his left shoulder and wound around the right arm, which holds a caduceus. He has the petasus on his head. Vis., Mus. Pio-Clem., I. Pl. 6, p. 74.
- 6. Statue.** Marble ; height, 6^{ft.} 7^{in.} = 2.02^{m.} *Vatican.*
Like the preceding statue, here the chlamys, or cloak, is wound around the left arm. The petasus is absent, and two wings, in form of a diadem or fillet, take its place. A ram's head is cut on the boss which fastens the cloak over the right shoulder. A tortoise-shell lyre rests against the palm-stem on the right. The work is mediocre, and is probably not anterior to the period of the Antonines. The bronze caduceus is modern. Vis., Mus. Pio-Clem., III. Pl. 41, p. 190.
- 7. Statue.** Marble. *Florence.*
Entirely nude. A youthful figure, capped with the petasus, and holding in his hands the remains of a book. A pleasing figure of small size.
- 8. Statue.** Pentelic marble ; height, 6^{ft.} 11½^{in.} = 2.12^{m.} *Vatican.*
An adult Mercury, completely covered with his cloak as far as his knees. The head and feet are bare and wingless. The left arm, with the caduceus and the toes, are modern. Found in the excavations at the Coliseum, in the time of Pius VII. The ancient head was replaced by Canova, who took away a head of Hadrian which had been adapted to it. Considered by Visconti one of the finest statues of Mercury, and equal to the Medici-Mercury by John of Bologna. Vis., Mus. Chiaramonti, I. Pl. 22, p. 194.
- 9. Statue.** Pentelic marble ; height, 4^{ft.} 11^{in.} = 1.498^{m.} *Vatican.*
The petasus is on the head, the cloak thrown over the left arm, the caduceus is in the right, and a purse in the left hand. The petasus, part of the right arm, with the caduceus and the left hand, were restored by Francesco Antonio Franzoni. The position of the cloak, as in the former statues, denotes the celerity of his motions as messenger of the gods. Vis., Mus. Chiaramonti, Pl. 23.
- 10. Statue.** Parian marble ; height, 6^{ft.} 6½^{in.} = 1.99^{m.} *Louvre.*
The head is modern ; the left hand, with the caduceus and the right arm, are also restorations. Once in the Villa Borghese. Mus. des Antiq., III. Pl. 4.
- 11. Statue.** Marble ; height, 5^{ft.} 6^{in.} = 1.677^{m.} *British Museum.*
From the Farnese Palace, Rome. Mercury bears the remains of the caduceus in his left hand. He wears the talaria.
Cast by Brucciani.
- 12. Statue.** Marble. *Wilton House, England.*
Mercury bearing a ram (*Hermes criophorus*). A copy of a bronze of Calamis, made for Tanagra. The nude figure is stiff and archaic, but the ram on his shoulders is very life-like. The cloak falls in stiff, zigzag folds behind, as a sort of background, and the wings of the talaria are hardly recognizable.
- 13. Head.** Marble ; height, 1^{ft.} 8^{in.} = 0.508^{m.} *British Museum.*
This small head of Mercury is admirably treated. Townley Gallery, I. p. 325.
Cast by Brucciani (T. 70). 10 s.

14. Head. Marble.*England.*

The most beautiful head of Mercury extant. The petasus, without wings, is on the head, and the glance is cast downwards. Winckelmann, *Hist. of Ancient Art*, II. Pl. 6.

Cast by Brucciani.

15. Head. Marble.*British Museum.*

In archaic style.

Cast by Brucciani. 10 s.

16. Term. Marble; height, 4^{ft.} 9^{in.} = 1.447^{m.}*British Museum.*

The terms, or hermes, were universal. They were square columns, usually narrow at the base, surmounted by the head and bust of Mercury, or sometimes of human beings. They were placed at the corners of streets, and used to mark boundaries. One of the principal streets of Athens was noted for the number of its hermes. The sexual attributes were often sculptured in their proper position on the column, and the mutilation of these in the time of Alcibiades almost produced a revolution. The present term is a youthful head, with the petasus. The caduceus and cock are in relief on the two sides of the column. Found near Frascati in 1770. Townley Gallery, I. p. 203.

17. Statuette. Bronze; height, 8^{in.} = 0.202^{m.}*British Museum.*

This admirable little bronze was found at Pierre en Luiset, in France, in a cave. In his right hand Mercury holds a large purse, made from a whole skin. The base is inlaid with silver; the caduceus and cloak which hang from his left shoulder are restorations; a gold torque, or Gaulish necklace, is on the neck. The eyes are inlaid with silver. *Antiq. Sculpt. Dilettanti Soc.*, I. Pl. 33, 34.

18. Head. Greco; height, 1^{ft.} 7^{in.} = 0.482^{m.}*Vatican.*

With a flat-rimmed petasus. *Vis., Mus. Pio-Clem.*, VI. Pl. 3.

19. Bust. Fine white marble; height, 2^{ft.} 6¹/₂^{in.} = 0.775^{m.}*Vatican.*

The petasus is absent, but the head is winged. An excellent reduction in bronze (height, 11^{in.} = 0.28^{m.}) is made by Servent, in Paris. *Vis., Mus. Pio-Clem.*, VI. Pl. 3 (2).

20. Group. Parian marble; height, 5^{ft.} = 1.522^{m.}*Louvre.*

Mercury and Vulcan. Two nude figures that have been called the Dioscuri and Orestes and Pylades, but shown by the symbols of the caduceus and hammer on the stem supporting the figures to be Mercury and Vulcan. The forearms of both statues and the right foot of Vulcan are modern; the heads have been refitted, but apparently belonged to the bodies. All parts are much worn. *Mus. des Antiq.*, I. Pl. 22.

The head of Mercury (height, 1^{ft.} 7³/₄^{in.} = 0.50^{m.}) is cast separately as a bust, Bureau du Moulage. 5 f.

21. Group. Marble.*British Museum.*

Hermes and Herse. From the Farnese Palace.

MILTIADES, the conqueror of Marathon, died in prison B. C. 489.

1. Bust. Pentelic marble; height, 1^{ft.} 10¹/₂^{in.} = 0.57^{m.}*Louvre.*

Originally in the Villa Albani, and recognized as the Athenian commander by the bull on the helmet. The nose, lips, parts of the beard and of the helmet, are modern. (*Mus. des Antiq.*, III. Pl. 4.) Another hermes is in Rome, similar to this, with the name "Miltiades, son of Cimon the Athenian."

Cast, Bureau du Moulage. 6 f.

MINERVA. See PALLAS.

MITHRAS. Under this name the Persians worshipped the personification of the sun, and the facile Romans adopted the worship and mysteries connected with it.

According to Plutarch (in *Vita Pompeii*, cxxiv.), the Cilician pirates introduced it from Persia, and the Roman soldiers under Pompey carried the sun-god to Rome with other spoils. The rites were performed underground, in caves natural or artificial, and were modified by the Romans until the Persian priests could hardly have recognized the accustomed forms. Mithras is represented as a young and beautiful man, clad in Persian cap, tunic, and trousers, immolating a bull. The animal is thrown down, and the god presses his right knee on the back and plunges his sword into his neck. A dog and serpent lick up the issuing blood, and a scorpion attacks the animal from beneath. Ministers stand by, — one with an erect torch to signify day, the other with his torch inverted to denote night; the sun and moon also frequently appear as symbols. Although large Mithraic statues and bas-reliefs are rare, the symbols are exceedingly common, and show that this worship even penetrated to Britain under the Roman conquerors.

- 1. Group.** Parian marble; height, 5^{ft} 6ⁱⁿ = 1.676^m; length, 6^{ft} 2³/₄ⁱⁿ = 1.901^m. *Vatican.*

The bull, symbol of earth, is down, and the sun plunges his sword into his neck, and thus lets out the vivifying fluid which sustains both plants and animals. The dog and scorpion denote the periods when astronomically the sun has this power over the earth. The head of Mithras is antique, but does not belong to this group. The feet, arms, flying cape of the cloak, have been restored after ancient models, as have the head and three hoofs of the bull, and the scorpion, dog, and serpent; the animals were restored by Franzini, the other portions by Pacetti, to whom this fine sculpture once belonged. *Vis., Mus. Pio-Clem., VII. Pl. 7, p. 34.*

- 2. Group.** Marble; height, 4^{ft} 4ⁱⁿ = 1.32^m; length, 4^{ft} 10ⁱⁿ = 1.472^m. *British Museum.*

The position of the head of Mithras differs from that in the preceding group, being turned aside towards a spectator, while the other was regarding the wound just inflicted. The bull also is closer to the ground. Brought from Rome in 1815; purchased by the British Museum in 1826 for £ 300.

- 3. Group.** Marble; height, 2^{ft} 6ⁱⁿ = 0.762^m; length, 2^{ft} 8ⁱⁿ = 0.813^m. *British Museum.*

A similar group, but smaller, and of inferior workmanship. Two ministers, one of them headless, stand behind the bull.

- 4. Bas-relief.** Marble; height, 8^{ft} 4ⁱⁿ = 2.545^m; length, 9^{ft} 1¹/₂ⁱⁿ = 2.758^m. *Louvre.*

From the Villa Borghese. The group is in a cavern; the two ministers stand on either side, — Night with grapes in his left hand, Day with wheat; the serpent is extended at full length; on the left-hand upper corner is the chariot of the sun; on the opposite corner the moon descends. On the belly of the bull is the inscription, DEO SOLI INVICTO MITHR (to the sun-god, the unconquered Mithras); and on the shoulder, near the wound, NAMA SEBESIO, which has been variously interpreted, — by some "a prayer to Sebesius," that is, Mithras; others hold it an untranslatable, cabalistical expression. This is the most beautiful relief of this subject hitherto found. The heads of Mithras and the two ministers or genii, and most of the hands and arms, are modern. *Mus. des Antiq., III. Pl. 16 (2), p. 18.*

- 5. Bas-relief.** Marble; height, 2^{ft} 1¹/₂ⁱⁿ = 0.649^m; length, 3^{ft} 2¹/₄ⁱⁿ = 0.973^m. *Louvre.*

In this a raven perches on a fold of the cape of Mithras. A bust of the sun is on the upper left-hand corner, and of the moon on the right hand. The two ministers are small, and the bull's head is almost round. Quite inferior. *Mus. des Antiq., III. Pl. 15.*

- 6. Bas-relief.** Marble; height, 4^{ft} 3ⁱⁿ = 1.30^m; length, 5^{ft} 4ⁱⁿ = 1.623^m. *Louvre.*

In a cave; the heads of the sun and moon on either side, but the ministers are wanting. By no means equal to the first relief. *Mus. des Antiq., III. Pl. 16 (3).*

- 7. Statue.** Marble; height, 4^{ft} 9¹/₄ⁱⁿ = 1.452^m. *Vatican.*

Once called Paris. It was discovered in 1785, with a mate, in a deposit of pozzuolana, on the banks

of the Tiber, about five miles from the Porta Portese, Rome. One went to Vienna; the latter one is in the Vatican. With the exception of the hands it is perfectly preserved, and of a noble style of art. Probably a priest of Mithras. Mus. des Antiq., II. Pl. 13.

MNEMOSYNE. The mother of the Muses. Her name signifies *memory*, and this faculty is rightly the mother of the Muses.

1. **Statue.** Marble; height, 3^{ft.} 11^{in.} = 1.195^{m.} *Vatican.*

The figure is entirely draped, even the hands being covered, although well defined beneath the folds. The head is full and noble. Vis., Mus. Pio-Clem., I. Pl. 27, p. 233.

2. **Statue.** Marble; height, 6^{ft.} 1^{in.} = 1.855^{m.} *Berlin Museum.*

Cast at Berlin. 40 *thrs.*

NARCISSUS. A beautiful Bœotian youth, son of Cephissus, who fell in love with his own image reflected in a fountain, and, unable to approach this beautiful object, he killed himself. The nymphs who came to burn his body found only a beautiful flower.

1. **Statue.** Bronze; height, 2^{ft.} 1^{in.} = 0.64^{m.} Pl. 12, No. 60. *Museo Nazionale, Naples.*

A charming bronze, representing Narcissus with a fillet and ivy berries bound around his head, highly wrought sandals or buskins on his feet, and the nebride knotted over his left shoulder and twisted around the arm. The head is bent forward, and the right arm bent at the elbow in an attitude of listening. The exquisite body is slender, and entirely nude.

Cast by Barbedienne. 20 *f.*

NEMESIS. An infernal deity, daughter of Night and goddess of vengeance. She had a temple in Smyrna rivalling that of Diana at Ephesus. Her statues usually had the right arm bent to indicate the cubit, the measure she applied to all the actions of men.

1. **Statue.** Parian marble; height, 5^{ft.} 8¹/₄^{in.} = 1.732^{m.} *Louvre.*

Found at Gabii, and once in the Villa Borghese. The figure is fully draped, the left hand holds a cornucopia, the head is bound with a fillet, and the mantle is thrown over the right shoulder. The head does not belong to the statue, but suits admirably. The nose, right arm above the elbow, the right knee, the feet, the cornucopia, the two extremities of the mantle, and parts of the drapery, are modern. Mus. des Antiq., I. Pl. 51.

2. **Statue.** Marble; height, 3^{ft.} 8^{in.} = 1.118^{m.} *Vatican.*

A simply draped statue, the left arm bent upwards, the right in the peculiar attitude of the goddess of vengeance to mark the measure. A narrow fillet encircles the beautiful head. The beauty of Nemesis equalled that of Venus, and it is said that the sculptor Agoracritus, who had been unjustly treated by the Athenians in a competition for a statue, changed his own Venus to Nemesis — his Love to Vengeance — by the simple substitution of the latter name. Vis., Mus. Pio-Clem., II. Pl. 13, p. 101.

NEPTUNE. The brother of Jupiter, and god of the ocean-world; the Poseidon of the Greeks.

1. **Statue.** Marble; height, 6^{ft.} 6^{in.} = 1.982^{m.} *Vatican.*

A rare nude statue of Neptune. The head closely resembles Jupiter, but wants the majestic countenance; in his left hand he holds a trident, but only the square handle is ancient; his right hand has been restored with a dolphin. Vis., Mus. Pio-Clem., I. Pl. 32, p. 271.

2. **Bust.** Pentelic marble; height, 1^{ft.} 8^{in.} = 0.51^{m.}, without pedestal. *Vatican.*

The three brothers — Jupiter, Neptune, and Pluto — were represented by the ancient sculptors with

a strong family resemblance, but they are distinguished by the disposition of the hair. In Jupiter it is parted in the middle, or raised evenly; in Neptune the locks were intertwined; and in Pluto they hung down over his forehead. The head alone of this bust is ancient; some few locks of hair have also been restored. It was probably found at Ostia. Vis., Mus. Chiaramonti, Pl. 24.

- 3. Torso.** Pentelic marble; height, $2^{\text{ft.}} 8^{\text{in.}} = 0.815^{\text{m.}}$; width, $3^{\text{ft.}} 5^{\text{in.}} = 1.04^{\text{m.}}$ *British Museum.*

The statue of Neptune or Poseidon which occupied with Pallas the centre of the western pediment of the Parthenon, has been reduced to the present fragment since the time when Spon and Wheeler were in Athens. See PARTHENON.

Cast by Brucciani. £ 1.

- 4. Statue.** Marble; height, $6^{\text{ft.}} 7^{\text{in.}} = 2.01^{\text{m.}}$ *Lateran Museum, Rome.*

The nose, parts of the beard and hair, the left arm from the shoulder, and the right from the middle of the forearm, both lower legs, the ship, dolphin, trident, aplustre, and plinth, have been restored. The trunk shows great anatomical knowledge. Found at Rome, in the ruins of some baths, in 1824. Clarac, 744, 1797 (as it was found). Garrucci, M. L., Pl. 22, p. 33.

Cast of the bust by Malpieri. 25 f.

- 5. Statuette.** Marble; height, $2^{\text{ft.}} 8^{\text{in.}} = 0.813^{\text{m.}}$ *Dresden.*

Draped from the waist down, and over the back and left shoulder. The left leg is bare from the middle of the thigh, and rests on a dolphin. The arms are modern, and the head and left foot have been broken from the body. Once in the Chigi collection. Becker, Augusteum, II. Pl. 40.

- 6. Statuette.** Marble; height, $3^{\text{ft.}} 3^{\text{in.}} = 0.992^{\text{m.}}$ *Dresden.*

Entirely nude. The right leg is raised and rests on a dolphin, through whose mouth is a passage for water. The right arm rests on the right knee, and the left (modern) is raised to a level with the head. The right forearm is modern. The trunk of a tree, which supports the left leg, is doubtless the work of a restorer, as it consorts ill with the dolphin. Becker, Augusteum, II. Pl. 47.

- 7. Bas-relief.** Marble; height, $4^{\text{ft.}} 3\frac{3}{4}^{\text{in.}} = 1.315^{\text{m.}}$; width, $2^{\text{ft.}} 7^{\text{in.}} = 0.789^{\text{m.}}$ *Vatican.*

A stiff figure, covered with drapery, except the right shoulder and arm. The feet are bare, the left hand holds a dolphin on a level with the waist, and the right a trident. The head has a beard projecting forward, and a stiff curl behind the ear. An imitation of some antique design. Vis., Mus. Pio-Clem., IV. Pl. 32.

NERVA. Nerva Cocceius was the son of a Cretan, and Emperor of Rome after Domitian. He was distinguished above all his fellow-rulers for his virtues. He died A. D. 98, in his 72d year.

- 1. Statue.** Parian marble; height, $8^{\text{ft.}} 2\frac{3}{4}^{\text{in.}} = 2.812^{\text{m.}}$ *Vatican.*

This noble seated statue is partly draped, the chest, right arm, and feet being bare. The arms are modern, and the lower portion of the statue, although ancient, may not have belonged to the torso, which was found with the head unbroken. Cavaceppi made the restorations. Small holes in the head indicated a metallic wreath, which has been replaced by a crown of oak-leaves. The torso was found near the walls of Rome, not far from St. John Lateran, and the portion below the waist was found elsewhere. Vis., Mus. Pio-Clem., III. Pl. 6, p. 37.

- 2. Bust.** Marble of Luni; height, $2^{\text{ft.}} 8\frac{1}{2}^{\text{in.}} = 0.827^{\text{m.}}$ *Vatican.*

A head closely resembling the former, but ennobled by the apotheosis of Nerva. Perhaps dating from the time of Trajan, his successor. Vis., Mus. Pio-Clem., VI. Pl. 43 (2).

- 3. Bust.** Carrara marble; height, $2^{\text{ft.}} 6^{\text{in.}} = 0.762^{\text{m.}}$ *Louvre.*

From the Villa Albani. Like the last, younger than the Emperor during his reign. The bust, from the shoulder-blades, is modern. Mus. des Antiq., II. Pl. 81.

NILUS. The great and mysterious river of Egypt was deified not only by the dwellers on its borders, but in Roman art.

1. Statue. Dark gray marble ; height, $4^{\text{ft.}} 9\frac{1}{4}^{\text{in.}} = 1.453^{\text{m.}}$; length, $7^{\text{ft.}} 8\frac{1}{2}^{\text{in.}} = 2.35^{\text{m.}}$ *Vatican.*

A reclining figure, the lower part of the body draped, the left arm resting against a sphinx and supporting a cornucopia, most of which is modern, the right foot supported by a crocodile, also a restoration. The head is crowned with wheat and other productions of the Nile valley. It once ornamented a fountain in the court of statues at the Vatican, and was restored by Pierantoni. *Vis., Mus. Pio-Clem., III. Pl. 47, p. 230.*

2. Statue. Pentelic marble ; height, $5^{\text{ft.}} 2\frac{1}{2}^{\text{in.}} = 1.472^{\text{m.}}$; length of plinth, $10^{\text{ft.}} 1\frac{1}{2}^{\text{in.}} = 3.085^{\text{m.}}$ *Vatican.*

This grand figure, which ranks with the Apollo Belvedere, Laocoön, and the Belvedere torso, was found during the reign of Leo X. on a part of the Campus Martius in Rome, where it is supposed a temple of Isis once stood. In Sandys's *Travels*, printed in London in 1632, is a large cut of this statue (p. 95), which is reversed by the drawing on copper, and there it is said to have been brought out of Egypt by Vespasian. The Nile, as an elderly man, nude except where a portion of drapery covers his right thigh, reclines on an admirable sphinx, which supports his left arm. Grouped about him are sixteen children, which represent the sixteen cubits' rise of the river during an inundation. Three of the children are playing with a crocodile at his feet ; two are watching an ichneumon under his left knee ; two are climbing over the right hand, which rests on the thigh and holds wheat ; four are between Nilus and the sphinx, where the waters gush out of a vessel and form waves all around the plinth ; one rises with folded arms from the centre of a cornucopia full of the fruits of Egypt ; and four others are grouped in various positions. All is symbolical, and the huge giant looks calmly on as the pygmies enact the yearly drama. The execution is admirable. Of Nilus only the ends of the feet, a few fingers, the nose, lips, and some portions of the beard and hair, are modern. The sphinx has not suffered the least alteration, but the crocodile and ichneumon, as well as all of the children, have new heads, and the latter have in many cases new bodies. Gaspard Sibilla made the restorations exceedingly well. In Sandys's picture eight of the children are represented with heads, but it may have been a venture of the draughtsman. *Mus. Pio-Clem., I. Pl. 37, p. 288 ; Mus. des Antiq., I. Pl. 62.*

3. Bust. Black granite or basalt ; height of head, $1^{\text{ft.}} \frac{3}{4}^{\text{in.}} = 0.324^{\text{m.}}$ *Louvre.*

If this head is antique it is very remarkable, but it has a striking resemblance to Michael Angelo's Moses, and it has often been noticed as of the Florentine school of sculpture. The head is crowned with flowers, and the beard curiously knotted. It is not impossible that it was the work of the great Florentine. *Mus. des Antiq., I. Pl. 74.*

NIOBE. The daughter of Tantalus, king of Lydia, and wife of Amphion, by whom she had seven sons and seven daughters (ten of each according to Hesiod). The sons were Sipylus, Ilioneus, Tantalus, Alphenor, Phædimus, Damasichthon, and Ismenus ; and the daughters were Cleodoxa, Ethodæ or Thera, Astyoche, Phthia, Pelopea or Chloris, Asticratea, and Ogygia. The pride and arrogance of the fruitful mother was so great that she insulted Latona, who had only Apollo and Diana, and ridiculed her worship. Latona appealed to her children, and the daughters were immediately killed by the arrows of Diana, and the sons by Apollo. Only Chloris, who had married Neleus, king of Pylos, escaped. Niobe, overwhelmed at her misfortunes, was turned to stone, and her children lay unburied where they fell, until, after nine days, the gods buried them. On Mt. Sipylus, in Bœotia, is a high relief representing a woman sixteen feet high, and some two hundred feet from the ground. Modern travellers have

rediscovered this monument, which Homer speaks of (*Iliad*, XXIV. 614 et seq.), and which is perhaps the oldest attested work of plastic art. The figure is absorbed in grief, and the tears still trickle down from the eyes of the stony Niobe. The famous group in the Uffizi at Florence was found in Rome, at the Porta San Giovanni in 1583, and placed in the Medici Palace, whence it was conveyed to Florence in 1775. Probably originally made for the pediment of a temple of Apollo in Asia Minor, the group was brought to Rome by C. Sosius, the governor of Syria and Cilicia 38 B. C., and placed in the temple of Apollo Sosianus, which he had built. The ancients could not decide whether this was the work of Scopas or Praxiteles. Most of the individual statues which make up the Niobe family and are scattered through several museums of Europe are indifferent copies of the original masterpiece, and they are of very different merit. (See Stark, *Niobe und die Niobiden*, Leipzig, 1863.)

Casts of the entire group may be obtained in Florence, and detached statues belonging to other museums as noted below.

1. **Group.** Marble; height, $6\text{ft. } 6\frac{3}{4}\text{in.} = 2.0\text{m.}$ Pl. 2, No. 9. *Uffizi, Florence.*
Niobe and her youngest daughter.
Cast at Berlin. 45 *thrs.* The bust alone (height, $1\text{ft. } 7\text{in.} = 0.33\text{m.}$) at 2 *thrs.*

2. **Statue.** Marble; height, $5\text{ft. } 8\text{in.} = 1.727\text{m.}$ *Berlin Museum.*
One of the daughters of Niobe.
Cast at Berlin. 40 *thrs.* Head alone, 2.15 *thrs.*

3. **Statue.** Marble. *Vatican.*
Daughter of Niobe. The headless and armless figure in the Museo Chiaramonti holds the first place among the copies of detached statues of this group. Her mantle flies back in the rapidity of her flight. Once in Hadrian's Villa.
Cast by Malpieri. 265 *f.*

4. **Statue.** Marble. *Glyptothek, Munich.*
A son stretched out in death. From the Palace Bevilacqua in Verona. Luecke considers this an original, from the hand of Scopas or Praxiteles. Another copy, but inferior, is in Dresden. Becker, *Augusteum*, I. Pl. 32.

5. **Statue.** Marble. *Uffizi, Florence.*
One of the sons with cloak wrapped around his left arm; his left foot supported on a rock, and his body pressed forward.

6. **Bas-relief.** Marble. *Villa Albani, Rome.*
Cast by Malpieri. 18 *f.*
See also ILIONEUS.

NYMPH. A class of female deities, comprising the Dryads, Oreads, Nereids, Naiads, etc. They had no temples raised to their honor, but received offerings of milk, honey, and sometimes a goat.

1. **Statue.** Marble; height, $4\text{ft. } 7\frac{3}{4}\text{in.} = 1.416\text{m.}$ *Vatican.*
A graceful little statue, draped from the waist downwards, and holding a large shell from which water originally issued, as shown by the orifice near the bottom of the shell. Similar statues were often used to decorate fountains, but not many have survived. This was found in a garden near the Temple of

Pax. It was perhaps one of the Appiades, and was part of the celebrated fountain of the Aqua Appia in the Forum of Cæsar. Vis., Mus. Pio-Clem., I. Pl. 35, p. 281.

2. Statue. Parian marble; height, $5^{\text{ft}} 4^{\text{in}} = 1.624^{\text{m}}$. *Louvre.*

A draped figure with bare arms, the head bound with a fillet, the feet bare, left arm holding a vase on her shoulder, and the right catching up her garment to give free play to her right foot, which rests on a ball. The arms and the right foot are modern, and the statue was once restored as Fortuna; but the discovery of a similar statue in a better condition at the Villa d' Este, at Tivoli, determined the proper character of this nymph. Mus. des Antiq., I. Pl. 58.

3. Statue. Greco; height, $2^{\text{ft}} 2^{\text{in}} = 0.66^{\text{m}}$. *Louvre.*

Usually called *Venus à la coquille* (Venus with the shell). A nymph, in a thin, almost transparent tunic, is seated on the ground, supporting herself on her left arm, in the same posture seen in the Bone-player (Pl. 7, No. 40). The left arm and the right arm and shoulder and the plinth are modern, and of course the shell, which gives the statue its vulgar name, is also a restoration. Once in the Villa Borghese. The work has been much injured by repairs. Mus. des Antiq., I. Pl. 16.

Cast, Bureau du Moulage. 50 f.

4. Statue. Marble; height, $2^{\text{ft}} 1^{\text{in}} = 0.635^{\text{m}}$; length, $2^{\text{ft}} 6^{\text{in}} = 0.762^{\text{m}}$; width, $1^{\text{ft}} 11\frac{3}{4}^{\text{in}} = 0.605^{\text{m}}$. *British Museum.*

Much like the preceding. It was found in 1766, in the Villa Verospi, near the Salarian gate of Rome, and from a mate found with it, and the remains near by, it is supposed to have been part of a fountain. The head and left shoulder, both feet, and the right hand from above the wrist, are modern. See BONE-PLAYER.

5. Group. Grechetto; height, $2^{\text{ft}} 5\frac{1}{2}^{\text{in}} = 0.751^{\text{m}}$. *Louvre.*

Three naked nymphs hanging their wet clothes on a column which serves as support for a fountain. The three heads and portions of the arms are modern. From the Villa Borghese. Mus. des Antiq., III. Pl. 11 (vases).

There is a statue of a sleeping nymph in the Louvre which was once the ornament of some fountain, and as such has been much worn; the left arm is broken and has not been restored.

OLCONIUS. Marcus Olconius, a Roman general.

1. Statue. Marble. *Museo Nazionale, Naples.*

In full and richly ornamented armor. The breastplate has a gorgon head between the shoulder-straps, and two griffons below; on the middle row of plates on the lower border are embossed elephants' heads. Found at Pompeii.

OMPHALE. A queen of Lydia. Hercules was sold as a slave to her, but she liberated him, and had by him a son, from whom were descended Gyges and Croesus.

1. Bust. Pentelic marble; height, $2^{\text{ft}} 2^{\text{in}} = 0.66^{\text{m}}$. *Louvre.*

Only the mask of this remarkable head is antique. The head-dress is made of the skin of the Nemæan lion, and the hair cut close beneath it indicates that she was still the widow of King Tmolus when she conquered the greatest of heroes. Once in the Villa Albani. Mus. des Antiq., II. Pl. 66.

Cast, Bureau du Moulage. 6 f.

ORESTES. A son of Agamemnon and Clytemnestra. When his father had been murdered by the adulterous Ægisthus and his mother, the young Orestes was saved by his sister Electra, and sent to the court of Strophius, king of Phocis, who cared for him and educated him with his own son Pylades. When he became a man he returned

with his friend to Mycenæ, and killed Ægisthus and his mother also. For this parricide the Furies tormented him until he was purified by Apollo, or, as some say, by the court of Areiopagus at Athens. He was obliged to bring the statue of Diana from Taurica Chersonesus. Here the two friends were doomed to be sacrificed, but the priestess, whose duty it was to offer the sacrifice, proved to be Iphigenia, the sister of Orestes, and with her help the statue was removed to Greece. Orestes became king of Argos, and died in his ninetieth year. See ELECTRA.

1. **Bas-relief.** Marble; height, 2^{ft.} 9^{in.} = 0.839^{m.}; width, 5^{ft.} 10^{in.} = 1.78^{m.} *Louvre.*

Clytemnestra has just been killed, and her body lies upon the ground on the left of the composition, deplored by the elderly men. A serpent gnaws her breast. Pylades stands with his left foot on her left knee, and behind him stands Electra, the instigator of the deed. Orestes is on the extreme right, and at his feet sits a Fury, with lighted torch and a serpent about her arm. In the centre are two hermes, from which hangs a curtain, to show that the tragedy is done within the walls of a house. Pylades and Orestes are nude; all the other figures are draped. From the Villa Borghese. Mus. des Antiq., III. Pl. 23 (2).

2. **Bas-relief.** Marble; height, 1^{ft.} 8^{in.} = 0.509^{m.}; width, 7^{ft.} 2^{in.} = 2.184^{m.} *Berlin Museum.*

The same subject as the preceding, with some variations in the treatment.
Cast. 8 *thrs.*

3. **Bas-relief.** Greco; height, 1^{ft.} 9^{in.} = 0.534^{m.}; length, 7^{ft.} 1^{in.} = 2.158^{m.} *Vatican.*

Like the preceding, the ornament of a sarcophagus. Ægisthus is pulled from his throne and killed. Clytemnestra lies dead, and the two Furies behind the screen advance with torch and serpent, while another Fury sits at the feet of Orestes. Once in the Barbarini Palace.

Another relief of this same subject is in a palace at Rome, and others have been described. Vis., Mus. Pio-Clem., V. Pl. 22, p. 151.

4. **Bas-relief.** Marble; height, 2^{ft.} 3^{3/4}^{in.} = 0.706^{m.}; length, 4^{ft.} 9^{in.} = 1.448^{m.} *Louvre.*

Iphigenia in Tauris. On the left side Orestes falls fainting in the arms of Pylades. The Fury who has pursued him stands by with torch and whip. In the centre stands Iphigenia, with the statue of Diana, veiled, in her arms; while on the extreme right Orestes is fighting Thoas and another priest, who are striving to prevent the robbery of their shrine. The invention is excellent, but the execution poor. Mus. des Antiq., III. Pl. 23.

5. **Bas-relief.** Marble of Luni; height, 3^{ft.} 1^{in.} = 0.94^{m.}; width, 2^{ft.} 7^{3/4}^{in.} = 0.81^{m.} *Museo Nazionale, Naples.*

Orestes in Delphi. The hero rests lightly on an altar. A sword is in his right hand, and his only drapery is wound around the left arm and hand. The tripod and brazen serpent are in the background, and a statue of Apollo is on the right. At the base a Fury sleeps; a serpent is in her left hand, an extinguished torch in her right. Mus. Borbon., IV. Pl. 9.

ORPHEUS. A son of the muse Calliope. Apollo or Mercury gave him a lyre on which he played with such skill that the most rapid rivers ceased to flow, and savage beasts forgot their wildness to listen to his song. Eurydice became his bride, but she soon died from the bite of a serpent, and Orpheus followed her to the infernal regions, to recover her if possible. Pluto and Proserpina were charmed with his music, and readily granted his wish, on condition that he should not look behind him until he reached the upper world. He could not restrain himself, and when nearly in the light of day turned and saw Eurydice fade into mist. He could not return to hell, and he

wandered disconsolate through the mountains and desert places until he was torn in pieces by the Thracian women, who were celebrating the orgies of Bacchus.

1. **Bas-relief.** Marble; height, $3\text{ ft. } 8\frac{3}{4}\text{ in.} = 1.138\text{ m.}$; length, $3\text{ ft. } 4\frac{1}{2}\text{ in.} = 1.028\text{ m.}$

Museo Nazionale, Naples.

Hermes has his right hand in Eurydice's left, as if to conduct her back from Orpheus, who has turned to embrace her. Copies like this, of some ancient original of Attic work in the school of Phidias, are in the Louvre and the Villa Albani. In the copy in the Louvre, the names Zetus, Antiopa, and Amphion are cut above the figures, and in the Neapolitan one the names here adopted are found. In the French one the left hand of Mercury and his lower legs; part of the nose of Antiopa and her right foot; the nose of Amphion, his lyre, two fingers of his right hand, part of his left arm, and some of the drapery, are modern. *Mus. des Antiq., II. Pl. 92.*

Cast of either form by Malpieri. 50 *f.*

PALEMON. The son of Leucothea transformed into a sea-god. *See LEUCOTHEA.*

1. **Bust.** Pentelic marble; height, $1\text{ ft. } 8\frac{1}{2}\text{ in.} = 0.52\text{ m.}$

Louvre.

The sculpture is excellent, but the head is much mutilated. The irons of some former repairs project from each side of the head, and perhaps supported fins. *Mus. des Antiq., I. Pl. 73.*

Cast, Bureau du Moulage. 4 *f.*

PALLAS. The goddess of wisdom, war, and all the liberal arts, sprang, fully armed and equipped, from the brain of Jupiter or Zeus. On her birth she was admitted to the counsels of the gods, and soon became very powerful in heaven. Her interest in the affairs of mankind was great and immediate, and although she could hurl the thunderbolts, and was jealous of her power, she was distinguished for her kindness and generosity. Her contest with Neptune, or Poseidon, was represented in many a sculpture, and fragments of one of the most celebrated groups are now in the British Museum, in the Elgin collection (*see PARTHENON*). Both gods desired to give a name to the city Cecrops had founded on the plains of Attica, and the whole assembly was called upon to settle the dispute, and it was decreed that the one who gave the most useful gift to man should name the coveted city. Poseidon struck the earth with his trident and a horse issued forth; Pallas produced the olive, and was unanimously declared the victor. She had many names, Minerva, Pallas, Athene, Tritonia, Glaukopis, etc. She once played on the flute before Juno and Venus, and these goddesses so ridiculed her puffed and distorted face that she threw the flute away, denouncing a miserable death to whoever found it. Marsyas was the unlucky mortal, and was flayed by Apollo. The worship of Pallas was universally established, and she had temples in Egypt, Phoenicia, Gaul, as well as in Greece and Italy. Sais, Rhodes, and Athens, however, paid her distinguished honors. She was invoked by all artists, and indeed by every one, as the goddess presiding over sense, taste, and reason. Pallas is usually represented with a countenance full of masculine firmness, her helmet on her head, the Medusa's head either on her shield or on her breast, with the ægis (skin of the goat Amalthea), and a spear in her hand. Sometimes the distaff takes the place of the spear, and a long robe called peplum covers her. The cock, sphinx, or griffon were on the helmet crest. The owl, cock, and dragon were sacred to her.

1. **Bas-relief.** Marble ; height, $3^{\text{ft.}} 7\frac{1}{4}^{\text{in.}} = 1.10^{\text{m.}}$; width, $3^{\text{ft.}} 7\frac{1}{4}^{\text{in.}} = 1.10^{\text{m.}}$ *Palermo, Sicily.*

In this ancient sculpture Perseus is cutting off the head of Medusa, and Pallas stands by to aid. The figures are all short and thick, and the breast of the goddess is damaged. One of the metopes of the Temple of Selinus, and dating probably from 600 B. C.

Cast at Paris, Bureau du Moulage. 20 f. See SELINUS.

2. **Statue.** Marble. *Acropolis, Athens.*

The head and forearms are gone, but the goddess is recognized by her ægis, on which the head of Medusa was formerly painted. The statue is seated, and the right foot is drawn up and rests only on the toes.

3. **Statue.** Marble ; height, $5^{\text{ft.}} 6^{\text{in.}} = 1.68^{\text{m.}}$ *Glyptothek, Munich.*

The central figure of the pediment of Ægina. The goddess is of greater stature than mortals ; her drapery is arranged with the zigzag folds usual in early works, and her face has the ghastly smile ; on her left arm is a large shield, and she grasps a spear in the right. Her ears were bored for the reception of metallic decorations.

4. **Statue.** Pentelic marble ; height, $3^{\text{ft.}} 3\frac{1}{3}^{\text{in.}} = 1.0^{\text{m.}}$ *Louvre.*

The robe clings to the lower limbs and shows their outline distinctly. The ægis covers both shoulders ; the right arm is raised ; the left, somewhat below the horizontal, holds a small round shield or umbo. The helmet is surrounded with a wreath of flowers, and surmounted by a sphinx. The arms, left foot, and part of the drapery below the right arm, are modern ; the head apparently belongs to the statue, although it has been broken off. This little statue was once in the ducal palace at Modena. Mus. des Antiq., III. Pl. 1 (1).

Cast, Bureau du Moulage. 20 f.

5. **Bust.** Pentelic marble ; height, $3^{\text{ft.}} 5^{\text{in.}} = 1.041^{\text{m.}}$ *Vatican.*

The helmet has two rams' heads in front and a griffon on either side. The ægis is fringed with particularly large and fierce-looking serpents. This bust was formerly in the Castle of San Angelo. Vis., Mus. Pio-Clem., VI. Pl. 2, p. 40.

6. **Statuette.** Marble of Luni ; height, $2^{\text{ft.}} 8\frac{1}{2}^{\text{in.}} = 0.826^{\text{m.}}$ *Louvre.*

Minerva and the Giant. The goddess is resting after her victory over Enceladus, one of the giants who conspired against the gods. Her right hand holds a spear, and the left balances her shield on the giant at her feet. The serpent is on her right. The head and arms of the goddess and of the giant are modern. Mus. des Antiq., III. Pl. 1 (2).

7. **Statue.** Head, pentelic ; body, Parian marble ; height, $6^{\text{ft.}} 5^{\text{in.}} = 1.956^{\text{m.}}$ *Louvre.*

The left arm is raised, the right extended ; the helmet is unornamented, save by two small rams' heads in front. Pallas is clothed in the diplax, which is wrapped around the body and thrown under the left arm and over the right shoulder ; the ægis covers this as a narrow cape, clasped by the gorgon head. Both arms and the left foot are modern, and the head, although of ancient workmanship, does not belong to this statue. Mus. des Antiq., III. Pl. 2 (4).

8. **Statue.** Parian marble ; height, $10^{\text{ft.}} 5\frac{1}{4}^{\text{in.}} = 3.18^{\text{m.}}$ = Pl. 6, No. 31. *Louvre.*

Pallas of Velletri. Found in 1797 among the ruins of a country villa at Velletri, nine or ten leagues from Rome. At the time of its discovery it excited the greatest admiration, and was ranked with the best works of ancient sculpture ; but it is now considered a copy of some grand original, perhaps in bronze, which was imitated or copied extensively. The work is coarse, and by no means equal to the grandeur of the conception ; but the statue still holds its place among the finest representations of Pallas, and its merit is shown by an increased appreciation of it on careful study. The head is doubtless the best part of the statue, and the body seems prepared for a cold climate by the mass of drapery, which perhaps is too prominent a feature. The helmet is plain ; the peplum, with its curiously

hemmed border, envelops the tunic, which is bound around the waist with snaky cords. The right hand and portions of the left are the only restorations this statue has suffered. Mus. des Antiq., I. Pl. 24.

Cast, Bureau du Moulage. 400 *f*. The head alone (height, 2^{ft.} 10^{in.} = 0.87^{m.}). 20 *f*.

- 9. Bust.** Pentelic marble ; height, 4^{ft.} 2^{in.} = 1.27^{m.} Pl. 8, No. 47. *Glyptothek, Munich.*

The type of the Pallas Velletri is here repeated, but this is not a copy of the statue ; the work is far superior. The serpent takes the place of the more common sphinx on the helmet, and the snaky border of the ægis is very prominent. The bust is in perfect preservation, and was once in the Villa Albani. It was found in the ruins of the country-house of Licinius Murena, at Frascati, near Rome. Mus. des Antiq., I. Pl. 67.

- 10. Statue.** Pentelic marble ; height, 7^{ft.} 3^{in.} = 2.21^{m.} *Cassel Collection, Paris.*

In this marvellous statue the drapery is simply disposed, and the ægis is larger and more distinctly marked than in any other statue of Pallas ; and the scales with which it is covered give it the appearance as well as the reality of a protecting armor. It is fastened over the right shoulder and falls below the left hip. The left arm is raised, and rested apparently on a spear. The head does not belong to the statue, and is of inferior workmanship. Two large rams' heads cover the front. The two arms and the ends of the feet are modern. Brought to Paris from a town in Germany by Cassel. Mus. des Antiq., I. Pl. 25.

Cast at Berlin. 50 *thrs.*

- 11. Statue.** Parian marble ; height, 6^{ft.} 8^{in.} = 2.029^{m.} *Louvre.*

In many respects the upper portion of this fine statue agrees with the description Pausanias has left us of the Pallas Athene of Phidias, which was in the Parthenon (*see* PARTHENON). Like that the helmet is surmounted by a sphinx, with a griffon on either side. A row of rough bosses encircle the front, showing that for some cause the sculptor did not complete his work. A necklace of round beads is a curious and rare accessory. On the left arm is a buckler, and the right arm, which is modern, grasps a spear. The drapery is caught up and bound with a cord around the waist ; the ægis is broad and symmetrical, and the gorgon head is in the centre. From the gardens of the Villa Borghese. Mus. des Antiq., I. Pl. 26.

- 12. Statue.** Greco ; height, 4^{ft.} 11^¼^{in.} = 1.515^{m.}, without plinth. *Louvre.*

The drapery is held by a flat girdle placed high above the waist ; the border of the ægis is broad and branches into serpents. Pallas rests her left hand on a round shield (the shield of Diomede), which is supported on a small altar. The head is ancient, but far inferior to the rest of the statue, and evidently does not belong to it ; the nose and chin are modern, so are the right arm, the left forearm, the neck, and end of the right foot. From the Villa Borghese. Mus. des Antiq., I. Pl. 8.

- 13. Statue.** Marble ; height, 4^{ft.} 7^¼^{in.} = 1.403^{m.} *Vatican.*

Quite like the preceding in position and accessories, even to the argolic shield and altar ; but the drapery is quite different, a mantle covering nearly all the tunic and wrapped around the left arm. The helmet has a triple ornament called by the ancients *phalus*. From the Garden of the Mendicants at Rome. Vis., Mus. Pio-Clem., I. Pl. 9.

- 14. Statue.** Head, pentelic marble ; body, Parian ; height, 5^{ft.} 3^{in.} = 1.543^{m.} *Louvre.*

Pallas clothed with the peplum in various folds. The ægis is large and thrown over the left arm ; the helmet is plain, and a square socket on the plinth is perhaps an indication that her spear has been placed in peaceful rest. The head is antique, but belongs to some other statue. The hands and forearms are modern. Not a work of the first order. Mus. des Antiq., I. Pl. 7.

- 15. Statue.** Marble ; height, 4^{ft.} 11^½^{in.} = 1.51^{m.} *Vatican.*

The peplum falls loosely over the tunic, and is caught up in the girdle on the left side ; the other end is thrown over the left shoulder. The helmet is surmounted by a plume, and has an owl on either side.

Pallas was called Glaukopis, because her eyes were greenish-yellow like an owl's, and hence this bird was sacred to her, not from any fancied wisdom of the night-bird. This statue was found in the Pianella di Cassio near Tivoli. Vis., Mus. Pio-Clem., I. Pl. 8.

16. Statue. Marble; height, 5^{ft} = 1.524^m

Vatican.

This much-repaired statue is interesting for the unusual movement. Pallas here is advancing, spear and shield in hand, to the combat.

"Now heaven's dread arms her mighty limbs invest,
Jove's cuirass blazes on her ample breast;
Decked in sad triumph for the mournful field,
O'er her broad shoulders hangs his horrid shield,
Dire, black, tremendous! round the margin rolled,
A fringe of serpents hissing guards the gold:
Here all the terrors of grim war appear,
Here rages Force, here tremble Flight and Fear,
Here stormed Contention, and here Fury frowned,
And the dire orb portentous Gorgon crowned.
The massy golden helm she next assumes,
That dreadful nods with four o'ershadowing plumes;
So vast, the broad circumference contains
A hundred armies on a hundred plains.
The goddess thus the imperial car ascends;
Shook by her arm the mighty javelin bends,
Ponderous and huge; that when her fury burns,
Proud tyrants humbles, and whole hosts o'erturns." — ILIAD, V.

The head, arms, and feet are restorations, and the workmanship of the torso is not remarkable. Vis., Mus. Pio-Clem., II. Pl. 23.

17. Statue. Oriental alabaster; height, 5^{ft} 8¹/₂ⁱⁿ = 1.74^m

Museo Nazionale, Naples.

From Ephesus. Museo Borbonico, VII. Pl. 9.

18. Statue. Grayish marble; height, 6^{ft} 11¹/₂ⁱⁿ = 2.12^m

Vatican.

Minerva Pacifera. The head is bare, and in place of the ægis a large cloak, or paludamentum, covers the breast. The right arm is outstretched; the left has been restored, holding olive-branches. Vis., Mus. Pio-Clem., III. Pl. 37, p. 172.

19. Statue. Carrara marble; height, 7^{ft} 5¹/₂ⁱⁿ = 2.25^m Pl. 6, No. 32. Glyptothek, Munich.

The left arm is wrapped in the drapery behind her. The face is rounder, and the hair more prominent than usual. The crest of the helmet, the nose and lips, the right arm and both feet, are restorations. From the Albani collection. Clarac, 471, 898.

20. Statuette. Marble; height, 1^{ft} 4ⁱⁿ = 0.406^m

Theseum, Athens.

This half-finished statuette was found in 1859 on the hill of the Pnyx at Athens. The head alone is finished. The expression is calm; the eyes are looking gravely straight forward. The helmet is round, and the hair escapes from under it and falls on the bosom, which is covered by the ægis. Her left hand rests on the shield, and a huge serpent rises in an erect position on the inside. The stone has not been cut away from the right side.

Cast at Berlin. 2.15 *thrs.* Bureau du Moulage, Paris. 3 *f.* See GERHARD, Denkmäler, 1860, Pl. 135, 3, 4.

21. Torso. Marble; height, 5^{ft} 9ⁱⁿ = 1.754^m

Dresden.

On the fold of the drapery between the legs are sculptured small square panels representing the contest between the gods and the giants. An imitation of the archaic style. The head, arms, and feet are modern. Becker, Augusteum, I. Pl. 9, 10.

Cast at Dresden.

22. Statue. Marble.*Villa Albani.*

Athene Polias. The head is covered with a close-fitting cap made of a lion's head apparently, and the peplum completely covers the figure. A grand work, and one which recalls the school of Phidias.

23. Statue. Marble.*Museo Nazionale, Naples.*

The right arm is extended, with the ægis wrapped around it; the right hurls a lance; a griffon is on each side of the crest of the helmet. The stiff antique drapery is in marked contrast with the finely modelled head and arms.

24. Torso. Marble.*Villa Albani.*

Of very archaic style, resembling the Æginetan marbles. The hair is arranged in close curls; the girdle is formed of knotted snakes.

Cast by Malpieri. 35 *f*.

25. Statue. Marble; height, 7^{ft.} 8^{in.} = 2.33^{m.}*Museo Nazionale, Naples.*

The helmet has the sphinx and two griffons, and wings over each ear. The ægis has a border of very large snakes, and the drapery is rather heavy. The posture is commanding; the left hand is raised, the right extended. Mus. Borbon., VI. Pl. 7.

26. Statue. Parian marble; height, 7^{ft.} 9¹/₂^{in.} = 2.35^{m.} Pl. 6, No. 30.*Vatican.*

Once in the Giustiniani collection, and incorrectly called Minerva Medica. The peplum is wound about the body and over the left shoulder. Pistolesi, Il Vaticano, IV. Pl. 28.

Cast by Malpieri. 100 *f*. Reduction to height, 2^{ft.} 8^{in.} = 8.14^{m.} Cast by Gherardi. 10 *f*. Also by Garey. Copies omitting the serpent are also to be obtained.

27. Bust. Marble; height, 2^{ft.} 1^{in.} = 0.635^{m.}*British Museum.*

An early Greek work. The upper part of the helmet, above the owls, has been restored, and so has the nose. The ears are bored for pendants, and the eye-sockets are hollow. Found in Rome and sent to England in 1787. British Mus. Marbles, I. Pl. 16; Townley Gallery, I. p. 316.

Cast by Brucciani. 15 *s*.

28. Bust. Marble; height, 1^{ft.} 3^{in.} = 0.38^{m.}*British Museum.*

The helmet is plain and the hair abundant beneath it; from the appearance of the neck it seems to have been inserted in some statue. Found near Rome. Townley Gallery, I. p. 320.

Cast by Brucciani. 7 *s.* 6 *d*.

29. Bust. Marble; height, 1^{ft.} 7^{in.} = 0.484^{m.}*British Museum.*

The helmet and breast are modern and of bronze. The eyes are now filled with plaster, anciently with onyx or some glistening stone. Found, in 1784, in the Villa Casali. Townley Gallery, I. p. 319.

Cast by Brucciani. 18 *s*.

30. Bust. Marble; height, 2^{ft.} 10^{in.} = 0.865^{m.}*British Museum.*

The chin, nose, part of the helmet, and most of the serpent on its crest, are modern. Townley Gallery, I. p. 318.

31. Head. Marble; height, 1^{ft.} 1^{in.} = 0.33^{m.}*Venice.*

From the pediment of the Parthenon.

Cast at Berlin. 2.15 *thrs*.

32. Statue. Marble.*Berlin Museum.*

Pallas bearing Erichthonius on her uplifted ægis. Found in the ruins of the Villa of Marius, near Rome.

33. Head. Marble.

Minerva Medica. The beautiful head is capped with the winged head of Medusa. The dead gor-

gon has here none of the stony hardness usually given to her face, and the contrast between her death and Minerva's life is marked. The following bas-reliefs are for sale at Berlin:—

34. **Head of Minerva.** Marble; height, 9ⁱⁿ = 0.227^m; width, 7ⁱⁿ = 0.177^m. Cast. 10 sgr.
35. **Athene** laying her hand on the head of a man. A fragment with a Greek inscription, now at Athens, as are the following; height, 1^{ft} 4ⁱⁿ = 0.406^m; width, 1^{ft} 2ⁱⁿ = 0.355^m. 25 sgr.
36. **Athene** with a crown and three attendants; height, 1^{ft} 3ⁱⁿ = 0.38; width, 1^{ft} 6ⁱⁿ = 0.457^m. 1 thr.
37. **Athene** in a shrine; height, 1^{ft} 8½ⁱⁿ = 0.521^m; width, 2^{ft} 2½ⁱⁿ = 0.672^m. 2 thrs.
38. **Athene** with a female figure; height, 2^{ft} 3½ⁱⁿ = 0.698^m; width, 1^{ft} 10ⁱⁿ = 0.56^m. 2 thrs.
39. **Athene** with victory in her hand, and two male attendants; height, 11ⁱⁿ = 0.28^m; width, 1^{ft} 1ⁱⁿ = 0.33^m. 25 sgr.
40. **Athene** with victory in her hand, and one attendant; height, 2^{ft} = 0.61^m; width, 1^{ft} 9ⁱⁿ = 0.535^m. 2 thrs.
41. **Athene** with several attendants; height, 1^{ft} 7½ⁱⁿ = 0.495^m; width, 1^{ft} = 0.305^m. 1 thr.
42. **Athene** with a warrior; height, 1^{ft} 6ⁱⁿ = 0.457^m; width, 10½ⁱⁿ = 0.266^m. 1 thr.
43. **Athene** with a griffon; height, 1^{ft} 1ⁱⁿ = 0.33^m; width, 11ⁱⁿ = 0.28^m. 1 thr.
44. **Athene** with two figures; height, 1^{ft} 4ⁱⁿ = 0.406^m; width, 1^{ft} 1ⁱⁿ = 0.33^m. 1 thr.
45. **Athene** with an altar; height, 1^{ft} 9ⁱⁿ = 0.535^m; width, 1^{ft} 3ⁱⁿ = 0.38^m. 1.15 thrs.
46. **Athene** seated, with two attendants; height, 1^{ft} 3ⁱⁿ = 0.38^m; width, 1^{ft} 3ⁱⁿ = 0.38^m. 1 thr.

PAN. The god of shepherds, and of country people generally. His home was in Arcadia. His paternity is very doubtful, a dozen mothers and three times that number of fathers being named by various authors. He was deformed, and had horns and goat's legs, and was probably the prototype of the popular representations of the Devil. As he terrified people, the term *panic* fear has been derived from his name, which signifies *all*. He invented the syrinx.

1. **Statue.** Parian marble; height, 5^{ft} 4ⁱⁿ = 1.624^m. Louvre.

The rustic god is seated on a rock; his left hand holds a flute, his right a bunch of grapes. Part of the arms are modern. Mus. des Antiq., I. Pl. 54.

2. **Term.** Marble; height, 3^{ft} 3ⁱⁿ = 0.991^m. British Museum.

(See title-page.) This charming figure was found in the ruins of the Villa of Antoninus Pius, at Civita Lavinia, in 1779. The right arm, the left forearm, a portion of the pipe, and the base of the term are modern.

Cast by Brucciani. £ 1 10 s.

PARCÆ. The three Fates. Clotho, the youngest, presided over births, and held in her hand the distaff; Lachesis spun out the events of one's life; and Atropos cut the thread of human life with the fatal shears.

1. **Torso.** Pentelic marble; height, 4^{ft} 6ⁱⁿ = 1.371^m. Pl. 10. British Museum.

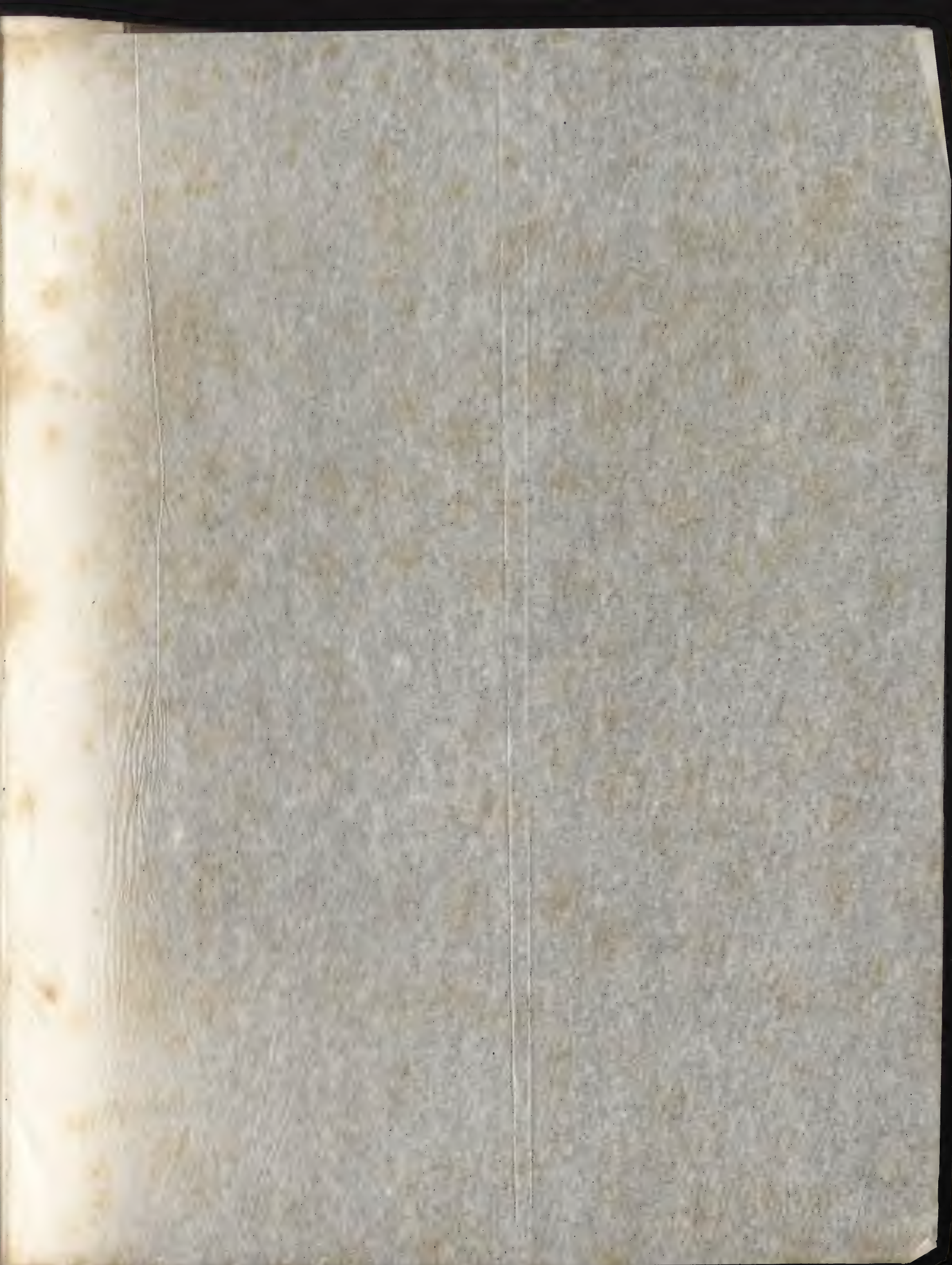
From the pediment of the Parthenon.

Cast by Brucciani. £ 7.

2. **Torso.** Pentelic marble; height, 3^{ft} 7ⁱⁿ = 1.092^m; length, 8^{ft} 9ⁱⁿ = 2.60^m. British Museum.

Also from the Parthenon, and forming a group with the preceding. Colonel Leake considered these Ceres and Proserpine, and the detached figure Vesta.

Cast by Brucciani. £ 18. A restoration of the group has been made by M. Clésenger, and various reductions are made by Barbedienne. See PARTHENON.







30 PALLAS GIESELER



31 PALLAS VATICAN



32 PALLAS CAPITOLINE



33 POLYHYMNIA



34 PUDICITIA



35 JUNO BORGHESIANA



PARIS. The son of Priam, king of Troy, and Hecuba. It was foretold before his birth that he would ruin Troy, and at his birth he was exposed on Mt. Ida; but a she-bear suckled him, and the shepherds brought him up. From his courage and care in protecting the flocks, he was called Alexander (helper or defender). He was selected by Zeus to decide which of the goddesses—Juno, Pallas, or Venus—should have the apple which was to be given to the most beautiful. The candidates appeared before him without any covering or ornament, and Venus was the victor. She promised him as his reward the fairest woman for his bride. The shepherd was discovered by his sister Cassandra, and acknowledged by his father. Thereupon he went to Sparta and was hospitably received by Menelaus, who had married Helen, the most beautiful woman of the age. He abused this kindness and persuaded Helen to flee with him to Troy. And thus was caused the Trojan War. He did nothing of importance during the war, and finally died at the feet of the nymph CEnone, whom he had basely deserted.

1. Statue. Marble; height, $8^{\text{ft}} 2\frac{3}{4}^{\text{in.}} = 2.51^{\text{m.}}$

Vatican.

The shepherd is seated on a rock, and holds the apple in his right hand. He wears the Phrygian cap and the trousers, the *barbara tegmina crurum*. The head is very beautiful. The left lower leg is badly restored.

2. Bust. Pentelic marble; height, $2^{\text{ft}} 4\frac{3}{4}^{\text{in.}} = 0.73^{\text{m.}}$

Louvre.

Paris is here represented with the usual Phrygian cap. The features are soft and beautiful. The end of the nose and the entire bust are modern restorations. Once in the Villa Albani. The head evidently belongs to the Trojan, to whom his brother Hector said:—

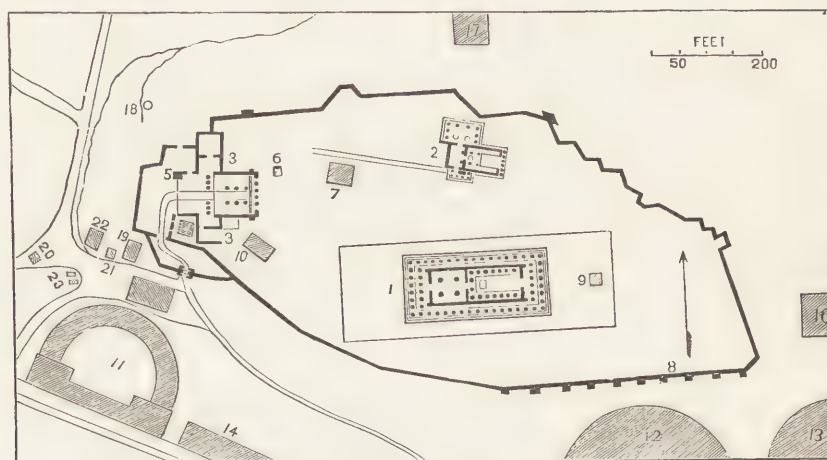
“Unhappy Paris! but to women brave!
So fairly formed, and only to deceive!
Thy graceful form instilling soft desire,
Thy curling tresses, and thy silver lyre,
Beauty and youth, in vain in these you trust,
When youth and beauty shall be laid in dust.” — ILLIAD, III.

Several of the statues called Paris are, in fact, ministers of Mithras or the sun-god himself. One is in the Vatican, and another is in the British Museum.

Casts of this bust at the Bureau du Moulage. 6f.

PARTHENON. On the plain on which ancient Athens was built the rock of the Acropolis rises as a landmark. Its sides are steep and naturally inaccessible, and its summit, which is nearly level and about a thousand feet long, is perhaps a hundred and fifty feet high. Only on the western side the slightly broken declivity facilitated the building of steps. This was the citadel, and it determined the site of the city, although distant from any port. All the most sacred things of the Athenians were stored in this secure place, and probably from the time that Cecrops founded the city, certainly from the time when Pallas became the tutelary deity of the little town, a temple occupied the summit. In the year 480 B. C. the great temple called Hecatompædon was destroyed by the Persians when they captured and sacked the city. In the following years, when the spoil of these Persians had enriched Greece and especially Attica, the Athenians were persuaded by Pericles to devote to the gods a portion of the immense treasures falling to their lot, and the wise ruler seized the opportunity of beautifying his city by rebuilding the temple of Pallas Athene in unsurpassed magnificence. Callicrates was

appointed contractor, Ictinus was architect, while to Phidias was intrusted all the sculptured decorations. The new temple was called the Parthenon (from *ἡ Παρθένος*, the virgin, whence *ὁ Παρθενών*, the virgin's house); its foundations were laid about 448 B. C., and it was completed about 437 B. C.



PLAN OF THE ACROPOLIS.

- | | | |
|-------------------------------|------------------------|---|
| 1 Parthenon. | 9 Pedestal. | 17 Aglaurium. |
| 2 Erechtheum. | 10 Temple of Artemis. | 18 Grotto of Pan. |
| 3 Propylæa. | 11 Odeium. | 19 Temple of Aphrodite. |
| 4 Niké apteros. | 12 Dionysiac Theatre. | 20 Altar of the Twelve Gods. |
| 5 Statue of Agrippa. | 13 Odeium of Pericles. | 21 Grave of Hippolytus. |
| 6 Quadriga. | 14 Stoa Eumeneia. | 22 Temple of Themis. |
| 7 Statue of Athene Promachus. | 16 Eleusinium. | 23 Statues of Harmodius and Aristogeiton. |
| 8 Gigantomachia. | | |

"It was," says Colonel Leake ("Topography of Athens," p. 209), "constructed entirely of white marble from Mt. Pentelicus. It consisted of a cell surrounded with a peristyle, which had eight Doric columns in the fronts, and seventeen in the sides. These forty-six columns were six feet two inches in diameter at the base, and thirty-four feet in height, standing upon a pavement, to which there was an ascent of three steps. The total height of the temple above its platform was about sixty-five feet. Within the peristyle, at either end, there was an interior range of six columns, of five feet and a half in diameter, standing before the end of the cell and forming a vestibule to its door; there was an ascent of two steps into these vestibules from the peristyle. The cell, which was sixty-two feet and a half broad within, was divided into two unequal chambers, of which the western was forty-three feet ten inches long, and the eastern ninety-eight feet seven inches. The ceiling of the former was supported by four columns of about four feet in diameter, and that of the latter by about sixteen columns of nearly three feet. It is not known of what order were the interior columns of either chamber [Corinthian or Ionic]. Those of the western wing having been thirty-six feet high, their proportion must have been nearly the same as that of the Ionic column of the vestibule of the Propylæa (the gateway of the Acropolis); whence it seems highly probable that the same order was used in the interior of both these contemporary buildings. In the eastern chamber of the Parthenon, the smallness of the diameter of the

columns leaves little doubt that there was an upper range, as in the temples of Pæstum and Ægina. It is to be lamented that no remains of any of them have been found, as they might have presented some new proofs of the taste and invention of the architects of the age of Pericles."

From its elevated position, and its dimensions of two hundred and twenty-eight feet by a hundred and two, with a height of sixty-six feet to the top of the pediment, the Parthenon was of itself a grand object of untiring admiration. All the cunning secrets of architecture had been expended on it. Its timber roof, covered with marble tiles cunningly joined, whose remains are still to be found in the ruins, had its ridge rising slightly in the centre, that it might appear perfectly horizontal; the columns inclined slightly inwards, so that their axes, if continued, would at last meet above; and the temple left the hand of Ictinus a worthy home for the virgin goddess, and a noble beacon for the adoring eyes of all who gazed toward the Acropolis. It was, however, but the framework for the great sculptures of Phidias.

Of these sculptures we have a few remains, and our knowledge of them is drawn from various sources. Pausanias refers (*Attica*, Chap. XXIV.) in general terms to them, mentioning the group of statues which decorated the front (east) pediment as a representation of the birth of Pallas, and the statues on the other pediment as presenting the contest of Pallas and Poseidon, or Neptune, for Attica. The larger or eastern chamber of the cella contained the colossal chryselephantine statue of Pallas Athene, and was one of the greatest works of Phidias. It was nearly forty feet high, formed of ivory plated on a wooden core, and draped with gold and decorated with precious stones. On the top of the helmet was a sphinx, and on each side griffons. The figure was erect, with drapery reaching to the feet; on the breast was the head of Medusa, formed of ivory; in one hand was a figure of Winged Victory, six feet high, and the other held a spear. Her shield was at her feet, and the Ericthonian serpent near it. Plato says the eyes were of precious stones, approaching the color of ivory; and Pliny adds to the accessories a brazen sphinx beneath the spear. On the convex side of the shield was a representation of the battle of the Greeks and Amazons, and on its concave side the contest of the gods and giants. In the battle of the Amazons Phidias introduced the figure of his patron, Pericles; the face partly concealed by the extended hand bearing a spear. His own figure Phidias represented old and bald, with a ponderous stone uplifted to crush his adversary. These supposed likenesses gave great offence to the Athenians. The pedestal of the statue was from eight to twelve feet high. The mere commercial value of the materials composing and adorning the statue has been computed at \$600,000. The gold was attached in such a way that it could easily be removed; and it is said that when the enemies of Pericles accused Phidias of appropriating to himself a part of the gold given by the state for the statue, he removed the whole and weighed it, to prove his innocence. Lachares carried off the gold in the year 296 B. C.; yet Pausanias, who travelled in Greece during the reign of Marcus Aurelius, about 170 A. D., describes the statue as still formed of ivory and gold. M. Quatremère de Quincy has fully explained the construction of this *chef-d'œuvre* in the chapter on "Restitution de la Minerve du Parthénon," in his *Monumens et Ouvrages d'Art antique restitués*, 4to, Paris, 1829, Tom. I. p. 81.

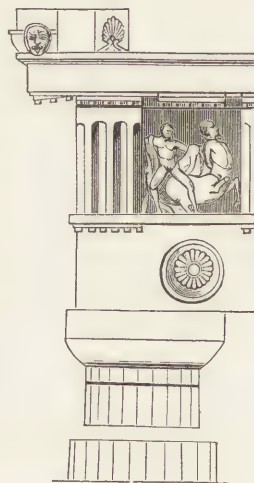
In 1674 the Marquis de Nointel employed Jacques Carrey to make drawings of the sculptures of the building, which was then entire, except the roof. These drawings are preserved in the Bibliothèque Nationale at Paris, and fac-simile copies are in the British Museum. They are rude, but are of great value in restoring the fragments. Two years later Sir George Wheler and Dr. Spon visited and described the ruin. In the course of centuries the Pagan temple was made a Christian church, and the roof restored; it then became a Mohammedan mosque, and so it remained until the siege of Athens by the Venetians, under Morosini, in 1687, when a shell thrown from the hill of the Museum exploded in the midst of the cell, almost levelling the walls of the western chamber (*opisthodomos*), together with five of the columns of the northern peristyle; six on the south side were also thrown down; and the eastern pediment and the sculptures it contained were almost wholly destroyed. The "Temple of Idols" afterwards suffered considerably at the hands of the image-breaking Turks, who burned many of the marbles for lime, and used others for their miserable buildings. Chips were broken off to sell to travellers, and the barbarous soldiery amused themselves by shooting at the noses and other prominent parts of the statues. The work Nature would not destroy man succeeded in mutilating most terribly. The work of destruction was proceeding when, in 1800, Lord Elgin, the British ambassador for Turkey, brought to the country a staff of artists, modellers, and architects, whom he employed at his own expense to obtain drawings and casts for the use of students at home. The Earl obtained from the Sublime Porte a firman permitting him to make any casts of the sculptures of the Parthenon, and also "to take away any pieces of stone with old inscriptions or figures thereon," and to excavate in the district. Under this authority many sculptures from the Parthenon and other temples were removed to England, in spite of the opposition of the French, who wished to obtain for their own nation these treasures of antiquity. During the removal one cargo went to the bottom, off the island of Cerigo, in the Mediterranean, but was recovered in the course of three years. By an act of Parliament, dated July 1, 1816, these sculptures were purchased by the British government for £35,000; and after an expenditure in all of about £74,000, were deposited in the British Museum, and are known as the Elgin Marbles. It was found necessary to enclose most of them in glass, to protect them from the dampness and dirt of London, and the present year (1872) the bas-reliefs are being entirely rearranged.

The sculptures of the Parthenon are of three distinct classes: the Metopes, the Frieze of the Cella, and the Statues of the Pediments.

In the frieze of the peristyle were the sculptured Metopes, occupying the space between the triglyphs; ninety-two in all,—fourteen on each end, and thirty-two on each side of the temple. These were cut in high relief, some of the figures being almost detached from the background, and they were, of course, peculiarly liable to injury both from violence and the weather. The principal subject represented in these metopes was the contest between the Centaurs and the Lapithæ. The Centaurs, a fabulous race, originating in the traditions of the Thessalian horsemen, were invited to the nuptial banquet of Pirithous, king of the Lapithæ. Inflamed by wine, the Centaurs grew insolent; and one of their number, Eurytion, or Eurytus, offered violence to the person of Hippodamia, the bride. Theseus, the hero of Athens and friend of

Pirithous, hurled a huge earthen wine-vessel at the brute, and cast him lifeless to the ground. The general combat which ensued resulted in the defeat of the Centaurs and their expulsion from Thessaly. They took refuge in Arcadia, and were soon after utterly destroyed by Hercules.

Sixteen metopes or casts are now in the Elgin collection, and all represent portions of this battle. Some of the metopes destroyed and others at Athens gave the contest with the Amazons and other legends. From the very unequal execution of these sculptures it is supposed that Phidias intrusted his compositions to the execution of some of his less skilled pupils; and some have even doubted whether the designs were by the same master. One metope, representing a Centaur seizing a draped female figure, is now in the Louvre, purchased, in 1818, at the sale of the museum of the Count de Choiseul Gouffier, for 25,000 *f*. A cast of it, before its restoration by the French sculptors, is in the British Museum. A fragment of one of the metopes is deposited in the vestibule of the University Library of Cambridge, England.



In the following list of casts the red numbers are given first, as they are marked in the Museum, and the black (old) numbers are in brackets. The average size is, height, 4^{ft.} 7½^{in.} = 1.41^{m.}; width, 4^{ft.} 4¾^{in.} = 1.34^{m.}

		£	s.	d.
1	[11]. Athenian victorious over a Centaur,	1	15	0
2	[2]. Athenian, with cloak over his back, seizes a Centaur by the hair,	2	0	0
3	[8]. A Centaur is dashing his opponent to the ground with a wine-jar. The heads are in the Royal Museum at Copenhagen,	2	0	0
4	[12]. Only the Centaur remains; his adversary has been effaced,	1	12	0
5	[15]. The Centaur has his left arm over the Athenian's shoulder,	1	15	0
6	[6]. Of superior execution. Both figures have cloaks; the Athenian is pushing back the Centaur with his left arm, and is about to strike with the other,	1	17	6
7	[4]. A Centaur has thrown the Athenian to the ground,	1	15	0
8	[5]. The Athenian is thrown upon an overturned wine-jar,	1	15	0
9	From the Louvre. Choiseul collection (restored). Bureau du Moulage,	60	f.	
10	[13]. The Athenian pushes the Centaur with his left foot on his breast,	1	17	6
11	[7]. This and the two following metopes are considered the finest in the collection. The cloak of the Athenian forms a background for both figures, and his figure is almost detached from the slab. The back is as exquisitely finished as the front,	2	0	0
12	[1]. The Centaur tramples upon the dead body of his enemy,	2	0	0
13	[3]. A Centaur carrying off a female. Perhaps Eurytion and Hippodamia,	1	15	0
14	[9]. Both heads are preserved. The Athenian is overthrown, but stabs his adversary with his right hand,	2	0	0
15	[14]. Both figures without drapery, and both heads perfect,	2	0	0
16	[10]. Similar in design and execution to the preceding,	1	15	0
319.	Fragment. Torso of youth,	0	3	0
321.	" Torso of female covered with drapery,	0	3	0
323.	" Torso of youth,	0	3	0

Thirty-one of the metopes are still in the Parthenon. All the sculptures were from pentelic marble. The metopes were forty feet from the spectator.

The Frieze of the Cella was a sculpture in low relief, forming a band three feet and

four inches (1.15^m) wide, and five hundred and twenty-four feet long, probably the largest single composition in existence. From its position immediately below the soffit, only nine feet within the outer columns, the direct rays of the sun could never reach it, and all its light must come through the intercolumnar spaces, or by reflection from the pavement; it could only be seen from an angle of about forty-two degrees, — a difficult position, which demanded a low relief and the intervention of color to properly present the composition.

The subject was the sacred *Panathenaic Procession*, which every fifth year was celebrated at Athens in honor of the tutelary goddess. The Panathenæa was first instituted by Erichthonius, the fourth king of Athens, but was afterwards renewed in greater splendor by Theseus, who united all the tribes of Athens, thus originating the name (*παν, all, Ἀθηναί, Athenians*). The greater festival commenced on the 22d of the month Hecatombæon, or the 7th of July, and lasted several days. Games, athletic contests, torch-races, and a musical contention were among the attractions which filled Athens with strangers during the festival season. The procession, in which the peplus was carried in triumph to the Parthenon, was formed in the outer Ceramicus, and, according to Leake ("Topography of Athens," p. 289), "entered the inner Ceramicus, passed by the Hermæ, and from thence under the south side of the Acropolis to the Ilissus and Eleusinium (see plan, page 122); from thence, passing near the sanctuary of Apollo Pythius, it approached the northern side of the Acropolis, and, passing under the Pelasgicum, ascended to the Propylæa. The procession, after having collected in the space between the Propylæa and the Parthenon, was divided into two columns, which proceeded eastward along either side of the temple. These divisions, turning to the right and left respectively upon reaching the eastern angles of the front, met opposite to the eastern door, when the bearer of the peplus and the two arrephori entered the temple and delivered their sacred burdens to the archon basileus and to the priestess of Minerva."

The peplus was the work of young virgins selected from the best families in Athens, and these were superintended by two arrephori, — young virgins not above seventeen years old nor under eleven, whose garments were white, decorated with gold. On the peplus, which also was white, were embroidered the achievements of the goddess. Pallas, chariot-borne, vanquishes Enceladus; Zeus hurls his thunderbolts at the rebellious race, and other deities have their place, although the composition was varied slightly on each festival. The peplus was hung on the yards of a miniature ship and carried along in the procession. Its destination was the treasury of the Parthenon.

Of the remains of the frieze the British Museum possesses in slabs and fragments of marble about two hundred and fifty feet, and plaster casts of about eighty feet additional. From these the procession may be described as follows, and the description will at the same time serve as a catalogue of the casts.

On the slab which occupied the centre of the eastern frieze, directly over the entrance, was a priestess in the act of receiving from two canephoræ, or bearers of the mystic baskets, the salt and meal for the sacrifice. One canephora bears a torch, and the other a scroll unrolled, supposed to have contained the hymn which these virgins sang in honor of Athene. Next to the priestess, and facing in an opposite direction,

stands a person in long drapery (*archon basileus*), receiving from a youth a piece of cloth folded squarely in several thicknesses. The youth has no garment but the *chlamys*, or cloak, and the cloth is supposed to be the sacred *peplus*. On either side of this group were six persons seated, as we learn from Carrey's drawings; those of one side only remain complete. On the left, nearest the *canephoræ*, is Zeus, seated, with his back toward them, on a throne more ornamented than those occupied by the others, each arm being supported by a small winged sphinx. Next him is a goddess, supposed by some to be Hera (*Juno*), but her action in removing her veil from her olive-crowned brow, and a Winged Victory (*Nikè*) behind her, make it more probable that it was *Athene* herself as the goddess of wisdom. On the opposite end of the slab are seated *Æsculapius*, leaning on his staff, and his daughter, *Hygeia*, with a small serpent on her left wrist. Cast in three pieces. £ 3. Continuing to the left from this central slab, the four remaining seats are occupied by a young god, nearly naked, who clasps his raised right knee with both hands, much in the attitude of the *Ludovisi Mars* (Pl. I, No. 1); this figure has been identified as *Triptolemus*, a hero of Attica, and foster-son of *Ceres*, who sits next him, holding in her left hand a torch. The two divinities sitting back to back, but with the arm of one thrown over the other's shoulder, may be the *Dioscuri* *Castor* and *Pollux*; they are naked to the waist. On the same slab are four half-draped figures of unknown personality; three lean on staves, the first a *bambu*. Cast in three pieces [18]. £ 3. On the next slab are two directors of the procession, followed by eleven virgins, some bearing vessels used in libations. Cast in three pieces [17]. £ 3. On the next slab were seven more virgins and a man, forming the head of the procession, from the southern frieze.

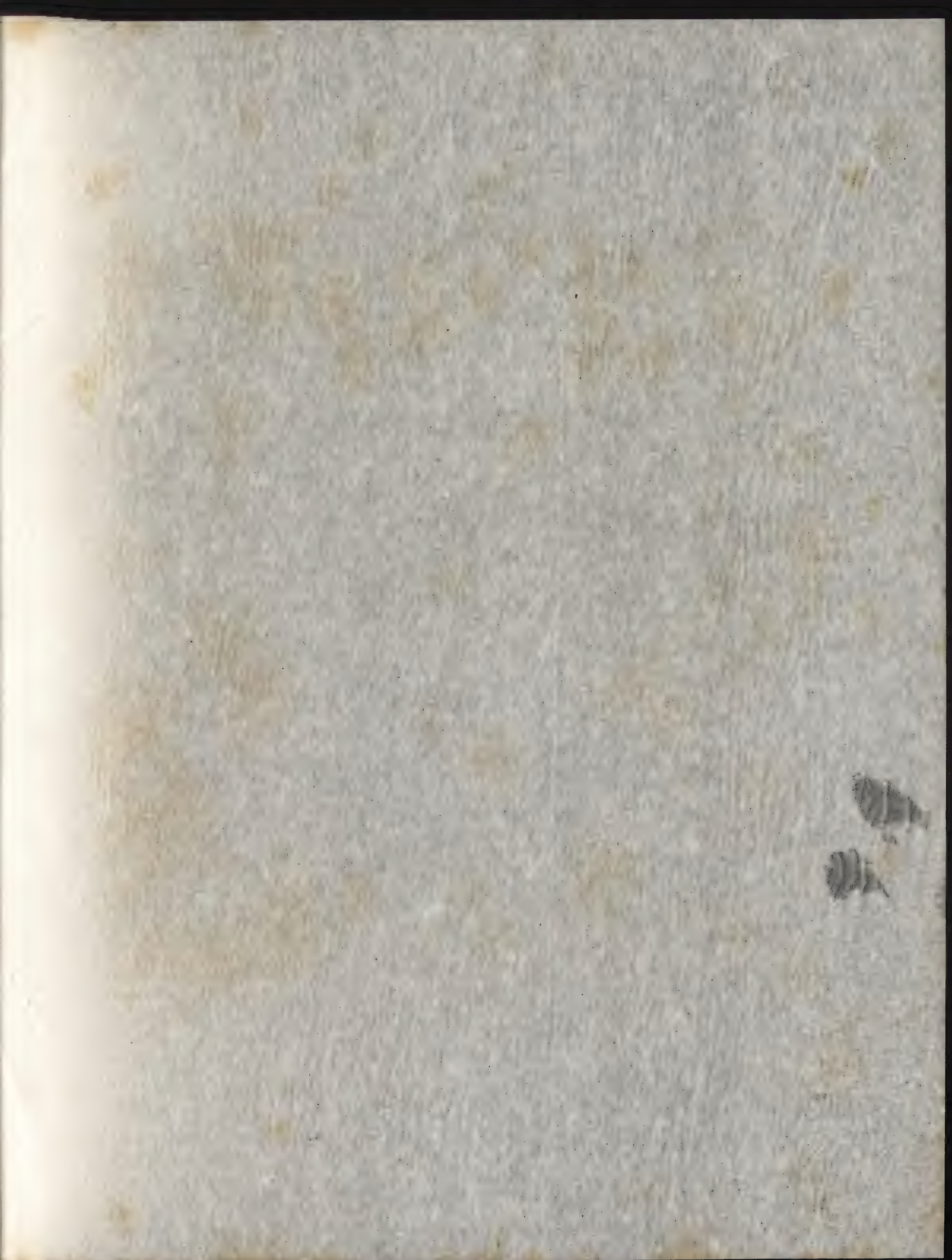
On the right of the central slab a portion is missing, including the four seated gods. It is probable that these were *Neptune* and *Theseus*, *Pandrosos* and *Aglauros*, daughters of King *Cecrops*. A cast of a fragment remains; it is the graceful figure of a boy, naked (see the upper left-hand figure on Plate 10), leaning against the knee of a female (*Pandrosos*), who points over his shoulder to the advancing procession. He holds on his left arm a cloak, a rod is in his left hand, and a fillet binds his head. Doubtless this is *Erechthonius*, or *Erectheus*, son of *Hephaistos* (*Vulcan*) and the Earth. This myth was that *Athene* intrusted to the sisters *Aglauros*, *Herse*, and *Pandrosos* a chest, with strict injunctions not to open it. *Erechthonius*, guarded by a serpent, was within; and *Aglauros* and *Pandrosos* yielded to curiosity while *Athene* was gone to *Pallene* to fetch a mountain to blockade the entrance to the *Acropolis*, opened the chest, and were seized with madness. A tale-bearing crow met the goddess on her return and related the disobedience, whereupon *Athene* dropped the mountain *Lycabettus*, and commanded that no crow should ever again visit the *Acropolis*. The sisters cast themselves down a precipice and were honored with rites; *Pandrosos* had a portion of the *Erectheum* on the *Acropolis* consecrated to her. Cast of fragment [20]. 8s. This is followed — originally on the same slab — by three draped, half-mutilated figures, and a figure partly on this [21] and partly on the next [22], which has been entirely chipped from the marble; a cast of this in its perfect state was presented to the Museum by Chantrey. 12s. Slab, two pieces [21]. £ 1 10s. Next are two directors or marshals, back to back. Cast. £ 1. On the next slab, which was detached

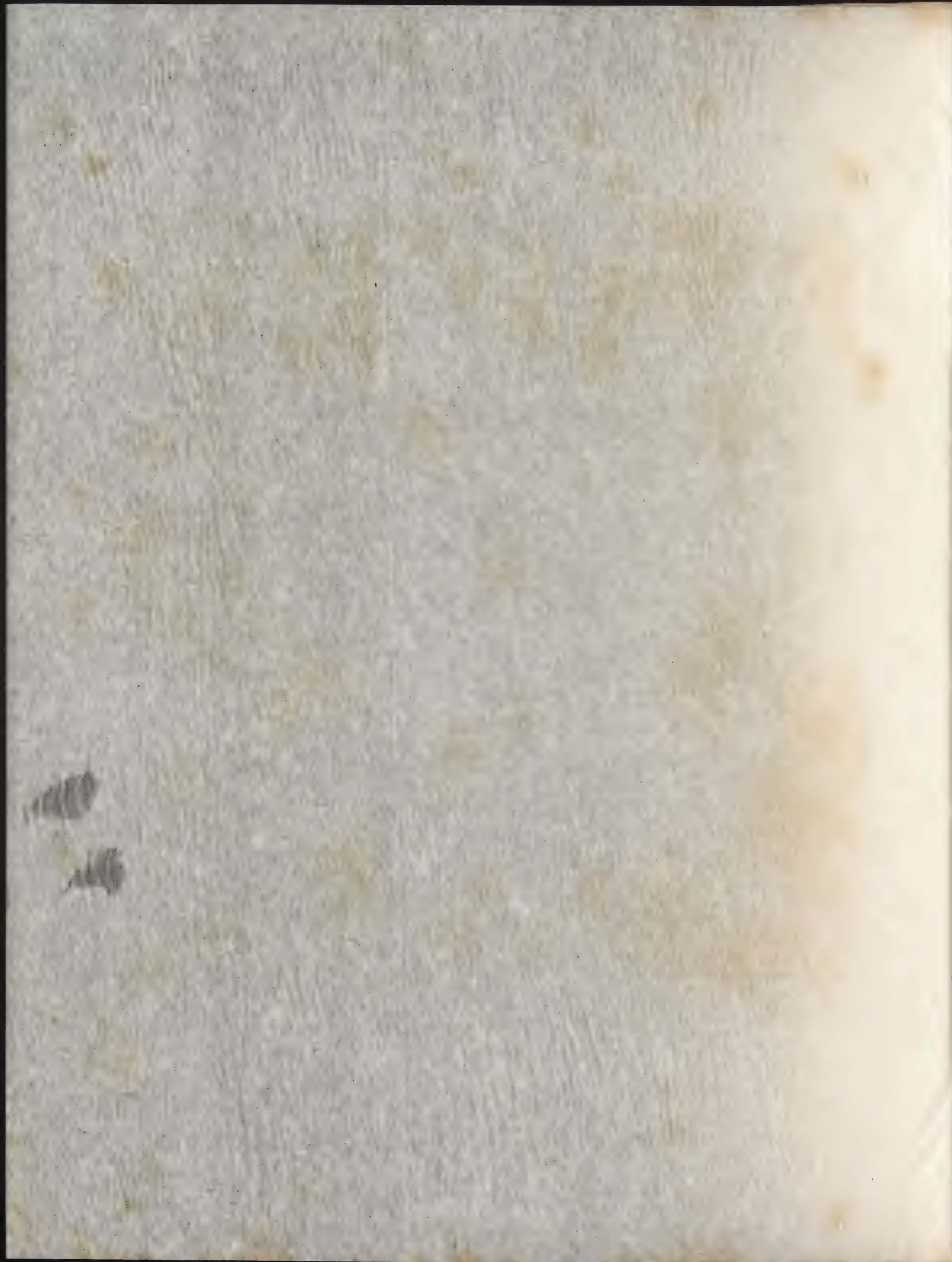
by De Choiseul Gouffier and is now in the Louvre, are first a male figure, then two virgins, then another director, or chorister, and four virgins. Cast, Bureau du Moulage. 40 *f*. Brucciani. £ 1 18 *s*. The next slab has six virgins, one bearing a candelabrum, the others pitchers and pateræ. Cast, two pieces. £ 1 7 *s*. 6 *d*. A much mutilated fragment terminates the eastern frieze. Cast. £ 1.

From the old drawings and from fragments it is probable that the virgins who led the procession from the northern frieze, like those on the opposite side, were followed by oxen led as victims. The metœci, or resident foreigners, were in this part of the procession; also ascophori, or bearers of skins filled with wine for libations; four flute-players, and as many citharoedi, or lyre-players, and a train of citizens on foot. The explosion in 1687 threw down all this portion of the northern frieze, and flute-players and citizens have been converted into mortar by the Turks. The remains commence with a fragment representing a youth, victorious in the chariot race, receiving his crown. Cast. £ 1. Five succeeding slabs are occupied by four-horse chariots [27, 28, 30, 31]. £ 1. [29], in two casts. 7 *s*. Succeeding the charioteers come the horsemen. These were Athenians of the second class, or cavalry-men who furnished their own horses. They occupy thirteen slabs, and present some of the best work on the whole frieze. Flaxman says ("Lectures on Sculpture": IV. on Science): "The horses of the frieze in the Elgin collection appear to live and move, to roll their eyes, to gallop, prance, and curvet; the veins of their faces and legs seem distended with circulation; in them are distinguished the hardness and decision of bony forms from the elasticity of tendon and the softness of flesh. The beholder is charmed with the deer-like lightness and elegance of their make; and although the relief is not above an inch from the background, and they are so much smaller than nature, we can scarcely suffer reason to persuade us they are not alive." The photographs on Plate 10, numbered 28 and 29, convey a good idea of these horses. No confusion exists, in spite of the complicated position of the horses, — some abreast, and others advancing before each other, — and the forms and action of the riders are beautiful and graceful beyond any similar work of sculpture.

The horsemen are mostly clothed, though some are ornamented rather than covered by a light, flying cloak. Some have the cothurnus, or top-boot, closely fitting to the leg, and two have helmets, but most of the heads and feet are bare. The bridles of many of the horses, as well as some other ornaments, were of gilded bronze, as is seen by the holes in the marble, in some of which were found small pieces of the bronze [32-46]. £ 1 each. [39, 40 (marked 28 in Plate 10), 41 (marked 29), 43, and 46] are among the best preserved. The last, which terminates the frieze on the northern side, represents a youthful figure, nearly naked, about to mount his horse, and apparently placing a crown upon his head; another draped youth stands by the side of his horse, while a boy, dressed like one of the Ephebi, in a small cloak, is raising his tunic above his knee, and tightening his belt to keep it in place.

Of the western frieze only a single marble slab is in the British Museum, but fourteen casts of slabs which still remain on the Parthenon complete the series. The direction of the figures is the same as on the northern side, from right to left. On the north and south sides the figures are continued, regardless of the termination of the







36

DANCING FAUN.



37

AUGUSTUS.



38

FAUN.—PRAXITELES.



39

BOY AND GOOSE.



40

BONE-PLAYER.



41

ANTINOUS.—EGYPTIAN



slab, — that is, portions of the same figure might be on two adjoining slabs ; while on the west end the subjects are generally complete on each piece of marble. The figures also are less numerous on this end. The return figure sculptured on the end of the preceding slab represents an elderly man wrapped in a long garment [46]. 7 s. The single slab in marble presents two horsemen, one before the other, and apparently urging on his companion, who is armed with a cuirass. The slab is exquisitely beautiful [47]. £ 1. A horse and three standing figures, one entirely naked, occupy the next slab. Then come two horsemen, the hind one with a peculiar cap ; then a man, with a cloak thrown far back over his shoulders, stands by his horse and seems to be addressing his mounted companion, who is followed, on the fifth slab, by a warrior on horseback in scale armor, richly dressed ; the shoulder-straps are ornamented with lions' heads, and he wears Medusa's head on his breast-plate ; his helmet seems to have had some metallic appendage. This was once supposed to be Alcibiades, but it is not probable that any of the figures were portraits. On the same slab is a man with his back turned to the horseman, adjusting his boot. He is helmeted, and his cloak thrown carelessly back displays his beautiful form (see Plate 10) [51]. Two horsemen, the second with a heavy cloak [52] ; then a single horse rearing, his rider behind him checking him [53] ; then two horsemen, the second (and perhaps the first) with Thessalian or Arcadian hats, with square brims and round crowns [54] ; the second of the next pair grasps his horse's mane [55] ; then a warrior with helmet, and his companion bareheaded [56] ; then a youth, with cloak thrown over his shoulders, pointing to a horse who is rubbing the inside of his foreleg with his nose, while his rider stands by with uplifted arm, and his groom attends him [57] ; then one man with two horses, his Thessalian hat thrown back on his shoulders [58] ; then two youths checking a horse who is trying to escape [59] ; in the last slab [60] a youth holds his horse's head ; another is by his steed's side, much in the position of [51]. All the casts of these slabs are £ 1 each, and the return [61], a man about to wrap his cloak about him, is 10 s.

The southern frieze commences with a train of horsemen, which occupies sixteen slabs, all much resembling the horsemen on the northern side, but more mutilated. [62] was presented to the Museum by C. R. Cockerell ; [64] is a fragment (1 s. 6 d.), [78] is not much more (13 s.) ; all the others are of the usual price. Slabs [78] to [82] present chariots. In the second a youth, robed in tunic and cloak, stands by the side of his chariot holding a large shield on his left arm, while behind the horses a half-draped figure extends his right arm towards him, pointing to the horsemen who follow. The others are almost undistinguishable [78]. 13 s. Of the next division of the procession only a fragment of four draped figures remains [83]. 16 s. Probably citizens on foot and marshals followed, as on the opposite side. The remainder of the frieze is occupied by the victims. Some proceed quietly, while others struggle violently. The sacrificial cattle are, according to Dodwell, perfect representations of the finest species of those animals. The action of the limbs of the persons who drive them will always be found true to nature. In [85] the bull is struggling to get away, and the leader has braced his left leg against a rock to resist. This is really the first of the series, and is followed by [84], [88], [86], and [87]. [85] and [86] are the least mutilated. There

are also twelve casts of fragments and slabs not in the Elgin collection, costing £ 8. The return figure of [90], the first on the front, costs 9 s.

The sculptures of the Pediments form the third series of the decorations of the Parthenon. They consisted of groups or single detached statues, of which slight remains have been preserved, and it is only by reference to Carrey's drawings that the position and meaning of these fragments can be ascertained. These sketches were made by Jacques Carrey (born at Troyes in 1646), who accompanied the Marquis de Nointel from 1674 to 1678, to Constantinople and several of the provinces of the Turkish Empire. The drawings he made for the Marquis passed, after the death of M. de Nointel, into the collection of M. Begon of Rochelle. In 1770 they were purchased for the Bibliothèque Royale of Paris. For some time they disappeared, but were again found in 1797. Of twenty-eight leaves all but seven relate to the sculptures of the Parthenon, and the drawings are partly in red chalk and partly in pencil, often hastily and rudely sketched. Fac-similes were made for the British Museum in 1816, and recently carbon photographs have placed them in the reach of any collection.

At one time it was supposed that not only the sculptures but the whole Parthenon was of the time of Hadrian,—an opinion easily refuted by the testimony of Plutarch, a contemporary of Hadrian. He says, speaking of these works of Phidias (*Lives: Pericles*, § 13), "They had still all the splendor and all the freshness of novelty."

The number of figures which could be introduced into the pediment (*ἀετός*) depended on the style or number of columns composing the front, and in the eight-columned Parthenon from twenty to twenty-five were employed, while in the six-columned temple of Jupiter at Olympia, and in that at Ægina, from eleven to fifteen were used. The limitations of the triangular space and the requirements of symmetry of the masses or groups, taxed all the sculptor's art to give the variety of light and position which would not be inconsistent with the architectural demands. The relief was obtained in the Parthenon by an additional depth of the tympanum, which receded nine inches within the face of the entablature, and was composed of ten large slabs, forming a smooth back, showing nine perpendicular joints behind the statues, and it was probably painted. In the temple at Ægina it was colored light blue. The more important figures occupied the centre, and were of greater size. The fragments show that the weapons, the reins of the horses, and other accessories, were of metal, probably gilded, and the eyes of some of the principal figures were filled with precious stones, to give vivacity to them, and at the same time correspond to the color with which the statues may have been colored.

The eastern pediment represented the birth of Athene, but the central figures in the composition had disappeared even in Carrey's time. The western represented the contest of Poseidon and Athene for the soil of Attica.

Various interpretations have been given to the remains of these compositions. That of a distinguished art-critic is in substance as follows: The eastern pediment may be considered in its form typical of the world; in which Zeus, the father of gods and men, was represented in all his majesty seated upon his throne, as in the centre of the universe, between Day and Night. He was surrounded by the genethlic divinities; on his right Aphrodite (Venus Urania), on his left Eileithyia (Lucina); Hephaistos

(Vulcan) stood near Aphrodite, and Prometheus near Eileithyia. Hephaistos was to cleave open the aching head of Zeus, and Pallas Athene was represented rising behind Zeus in all the glory of the presiding deity of Athens, her golden helmet fitting the apex of the pediment. Ares (Mars), Hermes (Mercury), Themis, and Hestia (Vesta) stood near. Farther towards the angles were, on the left, three female figures, supposed by Visconti to be Demeter (Ceres), Kora (Persephone), and Iris descending to announce to earth the prodigy; but Brøndsted considers them the Horæ, or Hours. Two of the sisters, daughters of Themis, are seated; but the third, Irene, has begun her course. Next, on the same side, was a recumbent figure, usually called Theseus (Pl. 10), sometimes Cephalus, watching the car of Hyperion (the Sun) emerging from the sea at the first dawn. Balancing the Horæ on the right were the Parcæ (Fates), also the daughters of Zeus and Themis; Clotho and Lachesis are at their task, while Atropos reclines in the lap of one of her sisters, and gazes at the descending horses of Selene (the Moon).

Nearly all the figures in the western pediment were in place when Carrey made his drawings in 1675. Athene and Poseidon occupy the centre; the latter has just produced the horse by striking the earth with his trident, and the peaceful olive is at the feet of the goddess, whose chariot, with Niké apteros (Wingless Victory) and Ericthonius as attendants, is near by. Poseidon's chariot, with his wife Amphitrite and Leucothea or Halia, was on the other side. Then came a female figure with two children in her arms, followed by Thalassa (the Sea), with Aphrodite (Venus) rising from her lap, Cephissus and his daughter Praxithea, and under the angle a recumbent statue of the nymph Callirhoë, whose spring was the only source of sweet water in Athens. Returning to the chariot of Athene, we find the family of Cecrops, — Herse, Aglauros, and Pandrosos. The statues of Cecrops and his wife are still in place. Ericthonius stood near, and the recumbent Ilissus (Pl. 10) terminated the composition. The chest of the statue of Poseidon, the fragments of Athene, the torso of Cecrops (?), the torso and part of the thigh of Niké apteros, the lap of Latona, and the Ilissus are in the Elgin collection. All but the Ilissus were recovered by purchasing a house which had been built out of the ruins beneath the pediment, and excavating below it.

Theseus, the Parcæ, Ilissus, and Neptune have been described in order, and the remaining fragments may have a place and brief description here.

Hyperion. A part of the neck, shoulders, and arms of the god rising from the waves; the head and hands are gone, but from the protecting angle which the sculpture occupied the surface is in better condition than that of most of the others, and it clearly shows that those statues which could not be seen from below were faithfully executed. The arms are outstretched to curb the horses, and the waves are represented on the plinth, which is in length $4^{\text{ft.}} = 1.22^{\text{m.}}$, width $2^{\text{ft.}} 7^{\text{in.}} = 0.789^{\text{m.}}$ Cast. 16 s.

Horses of Hyperion. Two grand heads, full of life and impatient of restraint, rise from the waves, and originally two others were behind them. Height, $2^{\text{ft.}} 4^{\text{in.}} = 0.712^{\text{m.}}$; length, $3^{\text{ft.}} 9^{\text{in.}} = 1.142^{\text{m.}}$ Cast. £ 1 10 s.

Demeter and Persephone. The colossal group of two females, seated on low square seats, shows great beauty in the attitude and proportion, as well as in the arrangement and execution of the drapery. Every portion, even the back which could not be seen,

was finished with the utmost labor. The heads, hands, and feet are gone, but the other parts are well preserved. The smaller, Persephone, rests her hand on her mother's shoulder. The feet of both figures, and even the knees of Demeter, projected beyond the plane of the cornice below them. Height, $4^{\text{ft}} 10\frac{1}{2}^{\text{in}} = 1.485^{\text{m}}$; breadth, $4^{\text{ft}} 6^{\text{in}} = 1.371^{\text{m}}$. Cast. £ 18.

Niké. Visconti says, "Victory has seen the birth of the warrior virgin who was to be her inseparable companion, and she is starting up in an excess of joy." The wings were of gilded bronze, and the holes which mark the attachment are all that remain on the torso. Height, $3^{\text{ft}} 10^{\text{in}} = 1.169^{\text{m}}$. Cast. £ 1 10 s.

Horse of Selene (Pl. 10). This head projected over the cornice, as if the animal were unwilling to descend into the sea, in which its companions are already sunk. It is of the finest possible workmanship, and few horses of flesh and bone show more spirit and action than this ancient marble. The surface is in good condition, although the ears and mane have suffered some damage. "The nostrils are distended, the ears erect, the veins swollen, — one might almost say throbbing, — his mouth is open, and he seems to neigh with the conscious pride of belonging to the ruler of the waves." Height, $1^{\text{ft}} 7\frac{1}{2}^{\text{in}} = 0.496^{\text{m}}$; length, $2^{\text{ft}} 6^{\text{in}} = 0.762^{\text{m}}$. Cast. 12 s.

Iris. One of the daughters of Oceanus, and the messenger of the gods. The head and arms are lost. Height, $5^{\text{ft}} 8^{\text{in}} = 1.727^{\text{m}}$; width, $2^{\text{ft}} 10^{\text{in}} = 0.864^{\text{m}}$. Cast. £ 5.

Niké apteros. Victory was represented without wings by the Athenians, to intimate that she could not desert them. In the pediment statues Niké drove the car of Athene. Height of the torso, $4^{\text{ft}} 9^{\text{in}} = 1.447^{\text{m}}$; width, $1^{\text{ft}} 5^{\text{in}} = 0.432^{\text{m}}$. Cast. £ 1.

Cecrops (?). The torso of a male figure, the back only covered with drapery; the front has been much injured. Height, $3^{\text{ft}} 7^{\text{in}} = 1.092^{\text{m}}$. Cast. £ 1 10 s.

Ericthonian Serpent. A mere fragment of one of the folds. Cast. 2 s. 6 d.

Athene. The upper part of the face of the goddess was found upon the floor of the pediment. The breadth is fourteen inches, indicating the colossal size of the statue. A portion of the chest of the same statue is covered with the ægis, and shows the holes by which a metallic head of Medusa was once attached. Height, $2^{\text{ft}} 6^{\text{in}} = 0.762^{\text{m}}$; width, $2^{\text{ft}} = 0.61^{\text{m}}$. Cast. 12 s. Cast of fragment of head. 3 s. Fragment of the feet and olive-tree. 16 s.

Latona. The mother of Apollo and Diana took sides with Poseidon, according to the Iliad, and may have been with her children at the present contest. The fragment which bears the name is a female lap, with a small portion of a youthful figure attached to the right side. Height, $2^{\text{ft}} 7^{\text{in}} = 0.789^{\text{m}}$; width, $2^{\text{ft}} = 0.61^{\text{m}}$. Cast. £ 1 5 s.

Various other portions of arms, legs, and trunks are in the Elgin collection, but they have not been identified with any of the statues.

Of the sculptures of the Parthenon, Westmacott says ("Lectures on Sculpture," 1864, p. 138): "These works are unquestionably the finest specimens of the art that exist; and they illustrate so fully and so admirably the progress, and it may be said the consummation, of sculpture, that it is important that their character and peculiar excellence should be well understood by those who desire to make themselves acquainted with the true principles of this art. They exhibit in a remarkable degree all the qualities that constitute fine art, — truth, beauty, and perfect execution. In the forms, the

most perfect, the most appropriate, and the most graceful have been selected. All that is coarse or vulgar in ordinary nature is omitted, and that only is represented which unites the two essential qualities of truth and beauty. The result of this happy combination is what has been termed ideal beauty. The statues of the Ilissus, or river-god, of the so-called Theseus, of Neptune [Poseidon], and the large draped groups, are all remarkable for the qualities referred to, united with grandeur of style and simplicity. Wherever the naked form is shown there is the most profound knowledge of its anatomical structure and capabilities of action. The draperies likewise are everywhere treated with the greatest skill and with the most careful attention to effect in their opposition to and contrast with the naked. These works deserve also especial notice for the admirable management of composition in relief. The metopes afford the best examples of *alto*, or high relief, and the frieze of that which is called *basso*, or low relief. In the latter especially, the knowledge and skill exhibited in representing, without unseemly and unintelligible confusion, a crowded and busy procession of walking figures, mixed up with riders and horses in every variety of action, and with other animals intended for sacrifice, cannot be too highly praised. It may be observed here that the perfect acquaintance which the best sculptors of this time had with the anatomy and character of animals is worthy of remark. The list of works of this class given by ancient writers would in itself be sufficient to prove the extensive practice of sculptors, but the remains of art now existing show also the very high quality of their productions of the kind. Myron was particularly celebrated for his accomplishment in this respect; and the horses in the sculpture of the Parthenon will be admitted by all competent judges of that animal to offer the most perfect representations of shape, action, and high-breeding."

A charming restoration in small size of the Parthenon frieze has been made by Henninger; width, $2\frac{1}{2}^{\text{in.}} = 0.062^{\text{m}}$. Brucciani. £ 2 2 s.

Among the books to be consulted for a further knowledge of the antiquities of the Acropolis are: J. Stuart and N. Revett, "Antiquities of Athens," 5 vols., London, 1762; "The Unedited Antiquities of Attica," by the Society of Dilettanti, fol., London.

PASHT. The Egyptian Bubastis or Diana, the goddess of purity, was a favorite idol of the Egyptians, and her statues are the most common. The British Museum possesses more than thirty statues, busts, and parts of statues. She is represented with a lion or cat head, usually surmounted by a disk fronted by a serpent, and she grasps in her hand the *ankh*, a sort of crucifix, an emblem of life. In the erect statues she holds before her a lotus-headed sceptre. Of those in London, Nos. 76 and 80 are the finest; 57, 518, 16, 63, 517, 41, 45, 49, and 95 are very interesting.

1. **Head.** (No. 41.) Black basalt.

Cast by Brucciani. 5 s.

British Museum.

2. **Head.** Black basalt.

Of the XVIII. Dynasty.

Cast by Brucciani. 5 s.

British Museum.

3. **Statuette.** Basalt (?); height, $1^{\text{ft}} 11\frac{3}{4}^{\text{in.}} = 0.60^{\text{m}}$.

Cast, Bureau du Moulage. 10 f.

Louvre.

PENELOPE. The faithful wife of Ulysses. Homer describes her as a model of chastity and female virtue during the twenty years' absence of her husband, but more modern writers have called her a monster of debauchery. Perhaps this is the best evidence of her virtue. She was the mother of Pan by Mercury, before her marriage with Ulysses, the god deceiving her under the form of a beautiful goat.

1. **Bas-relief.** Terra-cotta ; height, $10\frac{1}{4}$ in. = 0.26^m ; length, $1^{\text{ft}} 3\frac{1}{2}$ in. = 0.394^m. *British Museum.*

A female is seated, resting her head on her hand ; one attendant is behind her, two in front. A similar relief is described by Winckelmann, *Monumenti Antichi inediti*, Tav. 161.

PERICLES. A noble Athenian, son of Xanthippus and Agariste. He was the pupil of Zeno and Anaxagoras, and proved himself worthy of such instruction, not only as a man of letters and the liberal patron of art, but also as a statesman and military commander. For fifteen years he was the supreme ruler of the republic of Athens, and for twenty-five shared that power with others. He died of plague in his seventieth year, about 429 B. C. His legitimate children all died before him, and a natural son, named Pericles, was put to death by the Athenians after the fatal battle of Arginusæ. In spite of the grand works which he encouraged, it must not be forgotten that he did much to render vice less odious to his fellow-citizens, and in the person of his favorite, Aspasia, set an example to the young Athenians that they were only too ready to follow. From the peculiar shape of his head, his busts and statues were sculptured with the helmet, and his enemies called him "onion-headed" (*σχινοκέφαλος*).

1. **Bust.** Pentelic marble ; height, $1^{\text{ft}} 11$ in. = 0.585^m. Pl. 8, No. 42. *British Museum.*

The name inscribed on this fine bust indicates its subject. It was found at Tivoli, in the Pianella del Cassio, in 1781, with the following. Townley Gallery, II. p. 3.

Cast by Brucciani. 7 s. The nose and the beak of the helmet are modern.

2. **Bust.** Pentelic marble ; height, $1^{\text{ft}} 11$ in. = 0.585^m. Pl. 8, No. 42. *Vatican.*

Like its former companion, but of a more finished and less antique execution. It bears the inscription, *Pericles, son of Xanthippus the Athenian*. Both heads were terms, and used probably for internal decoration. Vis., Mus. Pio-Clem., VI. Pl. 29.

PERSEPHONE. See PROSERPINA.

PERSEUS. The son of Jupiter and Danae. When his grandfather, Acrisius, had cast him with his mother into the sea in a coffer, he was driven ashore on the island Seriphos, and King Polydectes cared for him. Soon his spirit made the king afraid, and the youthful Perseus was sent to fetch the Gorgon's head. The gods were his friends : Pluto lent him his helmet of invisibility ; Pallas her shield, which was polished as a mirror, so that he might see the reflection of the monster, who by her direct gaze would turn him to stone. Mercury gave his winged shoes, and Vulcan a short sword of resistless sharpness, curved like a scythe. Pallas assisted him by her presence, and he was victorious. On his return he was maltreated by Atlas, whom he turned to stone. His next adventure was the rescue of Andromeda, daughter of Cepheus, king of Æthiopia, who had been exposed naked on the shore to be devoured by a sea-monster. He married Andromeda, returned to Seriphos, and saved his mother from the violence of Polydectes ; and, returning to his country, Argos, had the misfor-

tune to kill Acrisius, who had fled to the court of Teutamias to avoid his grandson. He founded Mycenæ, and after death received divine honors.

1. Statue. Marble; height, 5^{ft} 6ⁱⁿ. = 1.677^m.

Vatican.

A nude figure found at Civita Vecchia. As the head, arms, and feet have been restored, it is merely a conjecture that calls the statue Perseus. Wings spring from the sides of his head, and drapery covers his left arm. It is not known that a single authentic statue exists of this hero alone. *Vis., Mus. Pio-Clem., II. Pl. 33, p. 233.*

2. Group. Marble.

Georgengarten, Hanover.

An exquisite group, found at Rome in 1760, near Santa Croce, and once in the collection of Count Wallmoden. Perseus, with his cloak thrown over his back and falling over his left forearm and right thigh, gazes into the beautiful face of the just-rescued Andromeda. The monster lies dead beneath their feet.

A fine cast is in the Berlin Museum.

3. Bas-relief. Grechetto; height, 1^{ft} 8ⁱⁿ. = 0.509^m; width, 1^{ft} 7ⁱⁿ. = 0.482^m.

Museo Nazionale, Naples.

Perseus and Andromeda. *Mus. Borbon., VI. p. 40.*

4. Statuette. Bronze; height, 2^{ft} 2ⁱⁿ. = 0.661^m.

Museo Nazionale, Naples.

Found at Portici. A youth with his feet crossed, wearing the talaria, or winged sandals of Mercury, otherwise naked. Of excellent design. *Antichità di Ercolano, VI. Pl. 35.*

PHIGALEIAN MARBLES. The alto-reliefs which bear this name in the British Museum were discovered in 1812 at Bassæ, on Mt. Cotylius, near the supposed site of the ancient town of Phigaleia in Arcadia. The temple of Apollo Epicurius, to which they belonged, was reputed the work of Ictinus, the architect of the Parthenon. Each front had six, and each of the sides fifteen columns, or forty in all; the direction of the temple was north and south, and only the cella had a roof, which was of stone. The sculptures formed a frieze in the interior of the cella, two feet one inch and a quarter wide, twenty-six feet and a half above the pavement. The material is a brownish limestone, much inferior in whiteness to the marble of the Parthenon frieze. The slabs varied in length from two feet seven inches to five feet ten inches. Originally there were twenty-four, but only ninety-six feet of the frieze has been preserved. The remains were found in many fragments on the floor of the temple, but they were put together on the spot with so much care that little restoration was necessary to complete the composition.

Mr. C. R. Cockerell, one of the discoverers, describes their removal from the ruins as follows:—

“How much I regret,” he says, “that I was not of that delightful party at Phigaleia, which amounted to above fifteen persons. On the top of Mt. Cotylius, whence there is a grand prospect over nearly all Arcadia, they established themselves for three months; building round the temple huts covered with boughs of trees, until they had almost formed a village, which they denominated Francopolis. They had frequently fifty or eighty men at work in the temple, and a band of Arcadian music was constantly playing to entertain this numerous assemblage; when evening put an end to work, dances and songs commenced, lambs were roasted whole on a long wooden spit, and the whole scene, in such a situation, at such an interesting time, when every day some

new and beautiful work of the best age of sculpture was brought to light, is hardly to be imagined. Apollo must have wondered at the carousals which disturbed his long repose, and have thought that his glorious days of old were returned.

"The success of our enterprise astonished every one ; and in all the circumstances connected with it good fortune attended us. Just at this time the Wely Pasha was removed from his government : we should have been much embarrassed by our agreement with him, which made him proprietor of half the marbles, but he was now very glad to sell us his share ; and scarcely were the treasures put on board a vessel ere the officers of the new Pasha came down to the port with the intent of seizing the whole ; but they were then safe."

The Phigaleian marbles were purchased by order of the Prince Regent of England, at Zante, in 1814, at the price of £ 15,000, but the exchange and expenses raised the cost to £ 19,000, or \$ 95,000. They were arranged and repaired by Westmacott.

Two distinct subjects are represented, — the battles of the Centaurs and Lapithæ, and of the Greeks and Amazons. As in the Parthenon frieze, bronze accessories were attached to these high reliefs, but only the rivet-holes remain to indicate the fact. It is thought that Phidias may have furnished the designs which were sometimes worked out by inferior hands.

1. A Centaur is thrown down by the Lapithæ ; one in front drags the Centaur by the hair ; the other is about to strike him with his sword, but is prevented by another Centaur, who seizes his arm and shield.

2. A Centaur lies dead in the foreground ; above him his companion has seized a Lapitha by the left shoulder and is biting his throat, while the man drives his sword into the body of the Centaur, who, in agony, kicks out his hind legs against the shield of another Lapitha, who comes to the rescue of his comrade.

3. On the left a Centaur seizes a female, who has a child in her arms. On the right a Centaur presses against a Lapitha, who has fallen on one knee.

4. On the left the invulnerable Cæneus is being crushed into the earth by two Centaurs, who throw huge rocks upon the buckler with which the hero tries to shield himself. At the other end a female is escaping.

5. Two Centaurs fighting two Lapithæ ; the Centaur on the right is down.

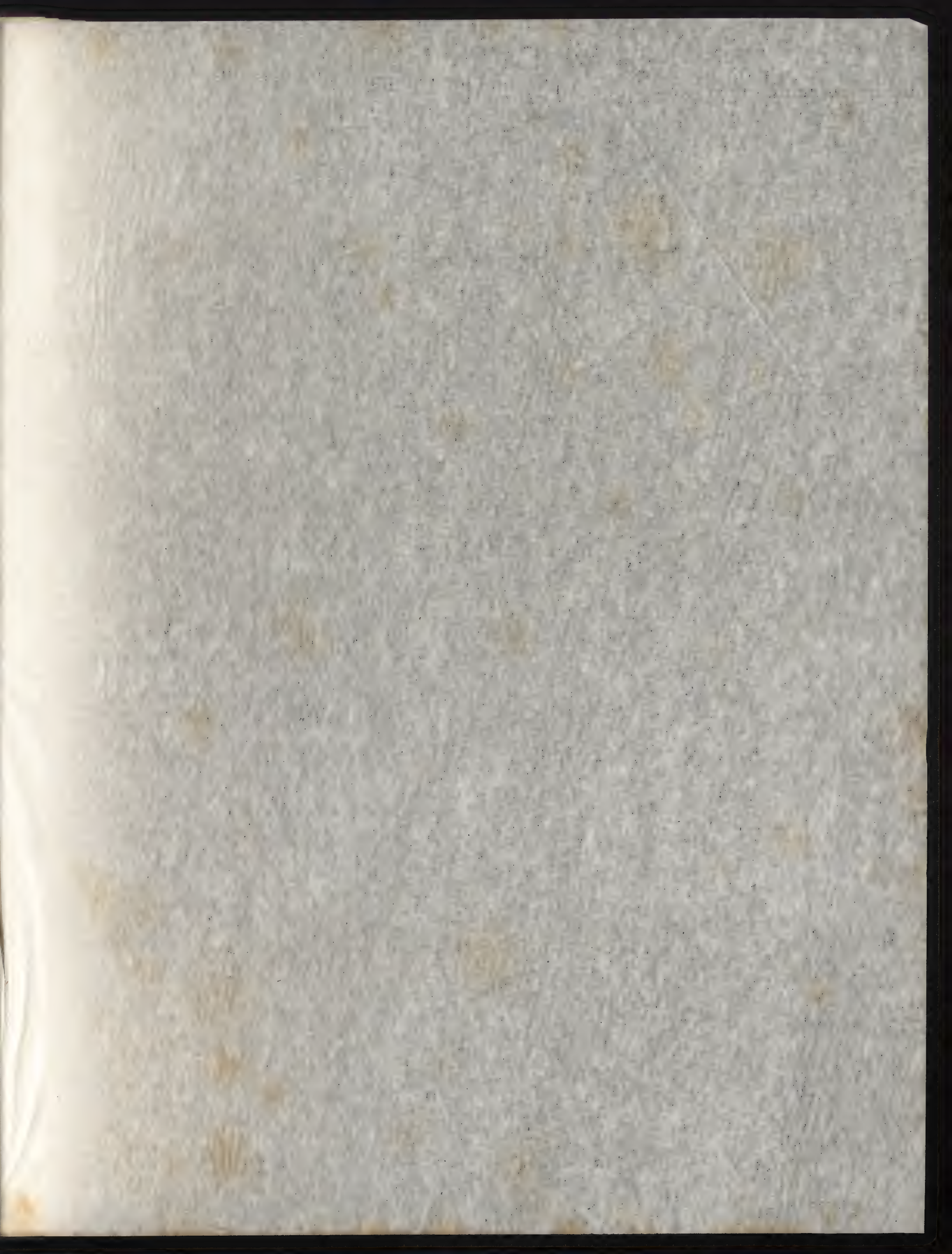
6. The left end of this slab is much mutilated. A female stands between two Centaurs ; the one on the right is trampling on a Lapitha, who is armed with shield and helmet.

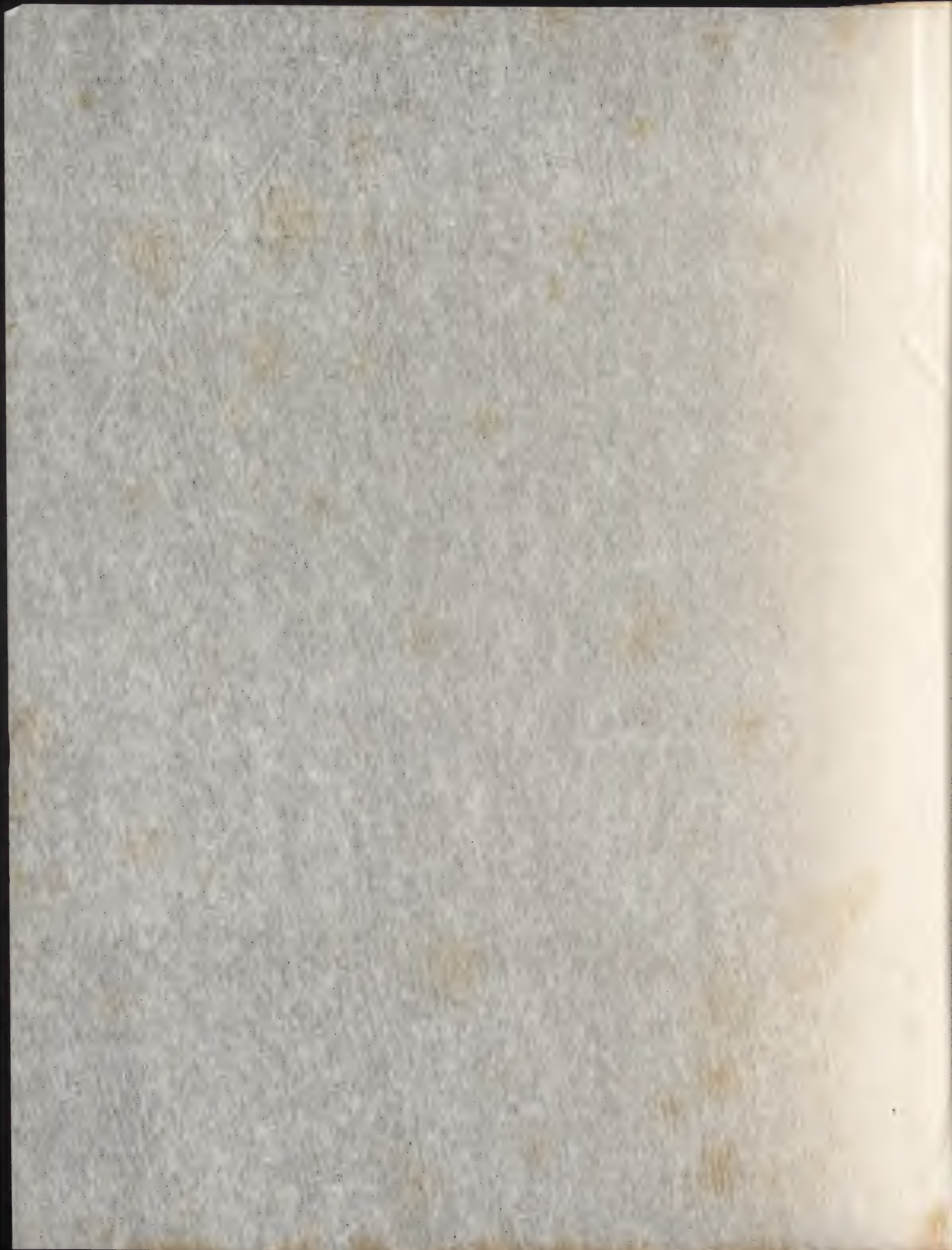
7. A Centaur bears away a female, who implores aid from a Lapitha who is grasped by another Centaur, who holds him fast by the neck and thigh. This scene has been supposed to represent Pirithous and his bride.

8. Much injured. A Centaur is about to hurl a huge stone at his adversary, who protects himself with a buckler. Behind the Centaur is a headless woman, who clasps a child to her right breast.

9. Two Centaurs and two Lapithæ in combat ; on the left the Centaur is being strangled, and the other is trying to protect his back from the blows of his adversary.

10. A Centaur drags the robe from a female who, on her knees, clasps a statue







42

PERICLES.

43

DIONE.

44

YOUNG AUGUSTUS.

45

ALEXANDER.

46

ZEUS. OTTAGIOI.

47

PALLAS.

48

CLEOPATRA.

49

PSYCHE.

50

DIOMEDI.



of Diana?); her female attendant runs off with outstretched arms; but a hero, quite nude, has sprung upon the Centaur's back and seized him by the throat; a lion's skin hangs upon a tree in the background.

11. Diana and Apollo driving a car drawn by stags.

12. On this slab the subject changes. A Greek has thrown down an Amazon and grasps her by the hair; she is draped like the Amazon of the Capitol (Pl. 3, No. 17); on the right an Amazon protects, with a shield, her fallen companion.

13. There are four figures, — a Greek attacking the Amazon of the preceding slab, an Amazon fighting an Athenian whose back is turned to the spectator, and a dying Amazon.

14. A Greek carries off the body of a comrade; an Amazon in the centre grasps the shield of the dying warrior, and on the right a Greek leads off a wounded companion, who leans heavily on his shoulder. Both the disabled men are perfectly nude, while their assistants are draped in a short tunic resembling those worn by the women.

15. Very much injured. An Athenian on the right has thrown down his adversary; but the one on the other end is on his knees, and holds his shield above his head for protection from the blows of an Amazon.

16. On the left a Greek raises his wounded companion from the ground; on the right a Greek and Amazon are actually contending.

17. An Athenian dragging an Amazon from her horse; and the Amazon defends herself from some unseen adversary.

18. This is the longest slab in the series. An Athenian is trampled upon by a mounted Amazon; two are fighting in the centre, and one is supposed to be Theseus; on the right a Greek drags the body of an Amazon from her horse, which has fallen under her.

19. On the left an Athenian has conquered his enemy; on the right the Amazon is victorious.

20. Nearly all the lower portions of the figures are gone from this slab, and the Greek, with whom the Amazon on the left is contending, has hardly enough left to distinguish the sex, as he is draped like the female combatants; on the right an Amazon tries to raise her wounded companion.

21. An Amazon is down and begging for mercy from her assailant, who has his foot on her left thigh; a Greek aids him, and an Amazon comes to the assistance of her fellow.

22. A Greek seems to be dragging an Amazon from an altar, at which she has sought refuge; beyond two are fighting behind the Greek's shield.

23. Two Amazons are disputing over the prostrate Athenian, who holds up his right arm to ward off the blow the second Amazon threatens; on the right an Amazon raises her wounded companion.

The whole frieze is cast by Brucciani for £ 30. Besides this there are in the collection ten fragments of metopes (8 s. and 7 s. each), and various architectural ornaments.

Speaking of the frieze, Westmacott says: "The qualities most deserving the attention of students in this fine work, admitting the deficiencies in form, are richness in the masses, great beauty in the flow of lines in the different groups of figures, and energy

without exaggeration in the action and business of the scene represented. Some of the episodes or incidents represented — such as the defence of the wounded, the carrying away the slain, and similar subjects — are exhibited with the most affecting truth and pathos."

Outlines of the Phigaleian Marbles were published at Rome in 1814. *Bassorilievi Antichi della Grecia o sia Fregio del Tempio di Apollo Epicurio in Arcadia designato dagli originali da Gio. Maria Wagner, ed inciso da Ferdinando Ruschweyh*, oblong folio. A more elaborate work, in German, was published at the same place in 1826: *Der Apollotempel zu Bassæ in Arcadien und die daselbst aus gegraben en Bildwerke. Dargestellt und erläutert durch O. M. Baron von Stackelberg*, folio. Photographs of portions of the frieze of large size, and the whole series in one view can be obtained of Mansell & Co., London. Ellis's "Elgin Marbles," 2 vols., 18mo, now out of print, contains outlines and descriptions of the frieze. Henninger, of London, made a reduced restoration of this work, as a companion to his Parthenon restoration. It is cast in twelve pieces, two and a half inches wide and eight inches long, and may be had of Brucciani.

PHOCION. An Athenian of distinguished virtue, a pupil of Plato and Xenocrates. He devoted his life to the service of his country, and met the usual reward of those who are foolish enough to serve the public. He was condemned to drink hemlock in the year 318 B. C., and his body was left unburied, until a woman interred it by stealth beneath a hearth, placing this inscription above his bones: *Keep inviolate, O sacred hearth, the precious remains of a good man, till a better day restores them to the monuments of their forefathers, when Athens shall be delivered of her frenzy, and shall be more wise.* The fickle Athenians repented too late, putting to a cruel death his guilty accusers, and raising statues to his honor. Whether any of these have been preserved is doubtful, but the following bears his name.

1. Statue. Pentelic marble; height, $6^{\text{ft.}} 4\frac{1}{2}^{\text{in.}} = 1.948^{\text{m.}}$ *Vatican.*

A noble figure, clad in a thick, simple cloak; the legs and right arm bare, a helmet on the head, but no sandals on the feet. Remarkable for the skill displayed in arranging such drapery. The left hand and lower legs are well restored. Found, in 1737, in the foundations of the Palace Gentili at Rome, and called Phocion by Visconti. Mus. Pio-Clem., II. Pl. 43, p. 309; Mus. des Antiq., II. Pl. 23.

PLUTO. The brother of Jupiter, and ruler of the lower world. Confounded often with Serapis. Usually represented with the modius, or cylindrical hat, on his head. Several interesting bas-reliefs represent the rape of Persephone by this gloomy god.

1. Statue. Marble; height, $4^{\text{ft.}} 5^{\text{in.}} = 1.345^{\text{m.}}$ *Vatican.*

The ruler of Hades is seated. The two-pronged sceptre is in his left hand, and the three-headed Cerberus crouches on his right side. The statue is fully draped, and the physiognomy is stern and forbidding, and yet bearing a family resemblance to the heads of Jupiter. Vis., Mus. Pio-Clem., II. p. 17.

POLLUX. See CASTOR.

1. Statue. Pentelic marble; height, $6^{\text{ft.}} \frac{1}{2}^{\text{in.}} = 1.84^{\text{m.}}$ *Louvre.*

The hero is represented armed with the cestus, quite nude; the left arm uplifted, and the right bent at the elbow; the right leg is advanced. The development of the pectoral region and the beautiful contour of the right thigh add much to the value of this statue, which was once in the Villa Borghese.

A portion of the neck, the right arm as far as the deltoid, the whole of the left arm, the lower part of the right leg, and both feet are restorations; and the modern sculptor has thrown the figure out of the perpendicular in his repairs. Bouillon, *Mus. des Antiq.*, II. Pl. 1.

POLYHYMNIA, or POLYMNIA, was the Muse who presided over singing and rhetoric, and was the inventor of harmony.

1. **Statue.** Marble; height, $5\text{ ft } 7\frac{3}{4}\text{ in.} = 1.72\text{ m.}$ *Vatican.*

One of the most elegant and well preserved of the statues of the Muses. Polyhymnia is wrapped in an ample robe, which covers both arms and leaves only the right hand visible. The head is crowned with flowers. Found near Tivoli. The wreath of roses is modern. Vis., *Mus. Pio-Clem.*, I. p. 203.

2. **Statue.** Greek marble; height, $6\text{ ft } 1\frac{1}{4}\text{ in.} = 1.86\text{ m.}$ Pl. 6, No. 33. *Louvre.*

Only the lower half of this statue is ancient; all the rest has been admirably restored by a Roman sculptor, Augustino Penna, from the bas-relief on a sarcophagus in the Capitol. The muse leans on a rock of Helicon, and listens to the harmony around her. Other restorations have the right hand covered by the robe.

Cast, Bureau du Moulage. 150 f. Reduction, by Barbedienne (height, $2\text{ ft } 5\frac{1}{2}\text{ in.} = 0.75\text{ m.}$). 20 f. From the Villa Borghese. See also SARCOPHAGUS.

3. **Torso.** Marble; height, $3\text{ ft.} = 0.915\text{ m.}$ *British Museum.*

Found at Thebes. The head and part of the left arm are gone, but the position and drapery are those of the Vatican statue. Several other fragmentary statues of this subject are at Velletri, the Vatican, and Louvre.

POMPEY. Cneius Pompeius Magnus was born 106 B. C., and after a life of remarkable military success, political failures, and profligacy, was murdered on the coast of Africa 48 B. C.

1. **Statue.** Marble; colossal. *Spada Palace, Rome.*

This statue was placed in the senate house Pompey had erected, and at its base Cæsar died. Augustus placed it on an arch opposite Pompey's theatre. It fell or was thrown down during the incursions of the barbarians, and was lost. At the beginning of the seventeenth century it was found built in between two walls, and was saved from impending destruction by Cardinal Spada, who purchased it. The French moved it to the Coliseum, and sawed off the right arm. The figure is nude, the right arm extended from the shoulder, the left holding a sphere. Some drapery covers the left shoulder and forearm; a sword is strapped to his side, and a palm-tree forms a support to his right leg.

POSEIDON. See NEPTUNE.

POSIDIPPUS. A famous poet, native of Cassandreia, in Macedonia. Only fragments of his writings remain.

1. **Statue.** Pentelic marble; height, $4\text{ ft. } 9\frac{1}{4}\text{ in.} = 1.455\text{ m.}$ *Vatican.*

A seated figure, in the most perfect state of preservation. The chair has a thick cushion and semi-circular back. The expression is grave and full of quiet humor; a roll is in his right hand, and a ring on the third finger of his left hand. Formerly the feet were covered with bronze plates, and the head was protected in a like manner. Found at Rome, on Mt. Viminalis, in a round hall, supposed to have been part of the Baths of Olympias. It is not impossible that this is the statue described by Pausanias as one of the ornaments of the theatre at Athens. It was found with the companion statue, Menander, and for a time bore the name of Sylla. Once in the Vatican Gardens, then carried to France, now with its companion at the entrance to the Hall of Statues in the Vatican. *Mus. des Antiq.*, II. Pl. 25.

Cast by Malpieri. 350 f.

PRIAPUS. A very popular deity among the ancients, who presided over gardens and orchards. He was the son of Venus and Bacchus, and inherited some of the bad qualities of both parents. His images are, fortunately, rare; the zeal of the early Christians having destroyed many, for there is reason to believe that they were in every house. As a garden deity Priapus was represented as a bearded man, wreathed with flowers, and holding in his skirts fruits of various sorts. He is often confounded with Vertumnus. Vis., Mus. Pio-Clem., I. p. 333.

1. **Statue.** Marble; height, $5^{\text{ft.}} 8\frac{1}{2}^{\text{in.}} = 1.74^{\text{m.}}$

Vatican.

The god's robe is caught up to hold grapes and pomegranates. Found near Civita Vecchia, on the shore, in the ruins of Castronovo. Vis., Mus. Pio-Clem., I. Pl. 50.

PROMETHEUS was a son of Iapetus by Clymene, one of the Oceanides, and surpassed all mortals in cunning and fraud. He sacrificed two bulls to Zeus, and filled the skin of one with the bones, the other with the flesh and fat. The ruler of the gods was deceived, and chose the bundle of bones. To punish the impudent man Zeus took fire away from the earth; but Prometheus climbed to heaven, with the assistance of Pallas, and stole fire from the chariot of the sun, bringing it to earth at the end of a ferule. This angered Zeus, and he ordered Vulcan to make a clay woman, whom he endowed with life, and sent her to Prometheus with a box of rich presents. The wily mortal suspected Zeus, and took no notice of Pandora or her box, but made his brother, Epimetheus, marry her. As a punishment, Prometheus was chained on Mt. Caucasus, where for thirty thousand years his ever-growing liver was to be torn by a vulture. After thirty years of this peculiar punishment Hercules delivered him and slew the bird. The fable of his making the first man and woman of clay, and giving them life by means of the fire he stole from heaven, is well known. He taught mankind many useful arts, as the use of plants, the knowledge of horse-taming, and plastic work.

1. **Bas-relief.** Marble; height, $2^{\text{ft.}} 1\frac{1}{2}^{\text{in.}} = 0.649^{\text{m.}}$; length, $7^{\text{ft.}} 2\frac{1}{4}^{\text{in.}} = 2.191^{\text{m.}}$

Louvre.

The whole story of human life is allegorically represented on this rare monument. Prometheus, as an elderly man, has just completed a man; the basket of tempered clay is at his feet; Pallas, the firm friend of the artist, stands behind him. Apollo, the god of day, and Eros, through whose influence the work of Prometheus is to be perpetuated, stand near. Mercury bears a winged soul, and the Fates succeed. Other gods, whose signification has been variously explained, fill the remaining portion of the relief. This sarcophagus was once at Arles, in the crypt of a church, where repose the relics of the patron saint of the town. Of coarse execution, but most interesting design. Mus. des Antiq., III. Pl. 9.

2. **Bas-relief.** Marble; height, $1^{\text{ft.}} 6^{\text{in.}} = 0.46^{\text{m.}}$; length, $5^{\text{ft.}} 4^{\text{in.}} = 1.625^{\text{m.}}$

Louvre.

A similar subject to the last, also a sarcophagus. From the Villa Borghese.

PROSERPINA. The daughter of Jupiter and Ceres, and stolen bride of Pluto. Under the name of Kora she was worshipped in Attica, together with her mother, in the Eleusinian mysteries and in many temples.

1. **Bas-relief.** Marble; height, $7^{\text{ft.}} 3\frac{1}{2}^{\text{in.}} = 2.22^{\text{m.}}$; width, $5^{\text{ft.}} 2^{\text{in.}} = 1.575^{\text{m.}}$

Athens.

Found at Eleusis. A youth stands between Kora, Persephone, or Proserpina, and her mother, Demeter, or Ceres, and is being initiated in the mysterious rites. The Rape of Proserpina is a common subject on sarcophagi, but her statues and relief images as a goddess are exceedingly rare.

PSYCHE. A nymph whom Cupid (Eros) loved and carried into a secure retreat. Venus killed her for the robbery of her son, but she was made immortal in answer to the prayers of the god of love. The name signifies soul, and Psyche is usually represented with the wings of a butterfly. See EROS and PSYCHE.

1. **Torso.** Marble (grechetto); height, $3^{\text{ft}} 1^{\text{in}} = 0.94^{\text{m}}$. Pl. 8, No. 49. *Museo Nazionale, Naples.*
Found at Capua. Mus. Borbon., XV. Pl. 42. The head is frequently cast separately.
Cast, Bureau du Moulage. 10 f.

PSYLLI. A people of Lybia who could handle with impunity the most venomous serpents.

1. **Bas-relief.** Marble; height, $5^{\text{ft}} 9\frac{1}{2}^{\text{in}} = 1.764^{\text{m}}$; width, $2^{\text{ft}} 4\frac{3}{4}^{\text{in}} = 0.731^{\text{m}}$. *Louvre.*
From the Villa Borghese. Of excellent workmanship. A figure of a young man, perfectly nude, with a serpent twining around his right arm, between his thighs, and biting his breast. The right arm and part of the serpent are modern. Bouillon, Mus. des Antiq., III. Pl. 25.

PTOLEMY APION, king of Cyrene, over which he reigned twenty years. He was the illegitimate son of Ptolemy Physcon (so called from the prominence of his abdominal region).

1. **Head.** Bronze; height, about life-size. *Museo Nazionale, Naples.*
A beautiful and curious head. Sixty-eight curls are soldered on to the front and sides of the head, while those on the back are cast with it. Antichita di Ercolano, V. Pl. 59, 60.

PUDICITIA. The goddess of modesty, or chastity. She had two temples at Rome, and the most licentious of the Roman matrons had their statues made in the guise of Pudicitia.

1. **Statue.** Marble; height, $6^{\text{ft}} 11\frac{1}{2}^{\text{in}} = 2.12^{\text{m}}$. Pl. 6, No. 34. *Vatican.*
The head, left arm, and shoulder have been restored. Vis., Mus. Pio-Clem., II. Pl. 14, p. 113.
Cast by Malpieri. 90 f.
2. **Statue.** Pentelic marble; height, $6^{\text{ft}} 6\frac{3}{4}^{\text{in}} = 2.0^{\text{m}}$. *Louvre.*
Once called the Vestal, because Giradon, on restoring the head, added an altar as symbol. This altar has been suppressed, and Visconti considered the torso might well represent Pudicitia. The drapery is fringed, and in exquisite taste. Once at Versailles.
Cast, Bureau du Moulage. 100 f.

RAMESES II., known as SESOSTRIS. Under his reign and that of his father, Seti, Egypt was chief among nations. Rameses built many temples, and raised monuments in his own and other countries. The rock temples of Abou-Simbel, or Ibsamboul, in Nubia, are works of his reign. Both Bunsen and Brugsch place the birth of Moses in the reign of Rameses, or about 1401 B. C. But this date is conjectural.

1. **Statue.** White limestone; height, $4^{\text{ft}} 8^{\text{in}} = 1.422^{\text{m}}$. *Glyptothek, Munich.*
Champollion translated the cartouches which are engraved on the upper arm of this seated figure. Other parts are covered with hieroglyphics.
2. **Bust.** Granite; height, $2^{\text{ft}} 3^{\text{in}} = 0.686^{\text{m}}$. *Turin Muscum.*
A youthful bust of Sesostris.
Cast at Berlin. 5 thrs.

3. Head. Limestone ; colossal.*British Museum.*

The original of this grand head is at Meet Raheeneh, a village near the Pyramids, and although it has been given to the Museum, it has not yet been removed, owing to the expense. Only a cast has been procured for the Museum. Another cast of the head of one of the colossi at Abou-Simbel is also in this collection. See AMENOPHIS III. for a description of a head which may represent Sesostris, and is so labelled in the British Museum, but is popularly known as the "Younger Memnon." The so-called "Tablet of Abydos" is a monument dedicated by Rameses II. to the memory of his ancestors, and is most interesting as an historical record. It was purchased by the British Museum for £ 500.

ROME. It was customary to personify cities and even provinces, but it is not always easy to distinguish Rome from Minerva ; the deified form appearing in the former, and failing sometimes in the latter.

1. Bust. Carrara marble ; height, $3\frac{1}{4}$ in. = 0.92^m.*Louvre.*

From the Villa Borghese. On either side of the crest of the helmet is a wolf suckling Romulus and Remus. The end of the nose, bust, and part of the crest are modern. Mus. des Antiq., I. Pl. 75.

Cast, Bureau du Moulage. 25 f.

2. Statuette. Marble ; height, $2\frac{1}{4}$ in. = 0.77^m.*Louvre.*

Rome as an Amazon. See CLARAC, Pl. 1100, n. 2820.

Cast, Bureau du Moulage. 8 f.

3. Statuette. Marble ; height, 2 in. = 0.61^m.*Vatican.*

A female figure, partly nude, seated on a trophy. Elaborate military boots are on her feet ; her head is helmeted ; the left arm is raised, the right holds a sheathed sword. The two wolves on the helmet are the only distinguishing symbol. Vis., Mus. Pio-Clem., II. Pl. 15, p. 118.

SABINA. The wife of the Emperor Hadrian, celebrated for her virtue. Hadrian treated her with such asperity that she boasted in his presence that she disdained to make him a father, lest his children should become more odious or more tyrannical than himself. He finally poisoned her A. D. 138, after they had been married thirty-eight years.

1. Statue. Marble of Luni ; height, $6\frac{3}{4}$ in. = 1.948^m.*Louvre.*

A figure dressed in the stola and wrapped in a palla. This drapery is remarkable both for design and execution. In the left hand is a cornucopia ; the right is extended. The head is encircled with a diadem. The end of the nose, the right forearm, the left hand, and the end of the feet are poor restorations. The statue belongs to those which were made without a head, in order that a portrait head might be fitted to suit the purchaser. In the case of an empress it was convenient, as her successor need only go to the expense of a new head. (Mus. des Antiq., II. Pl. 58.) A bust is in the Glyptothek representing her as Ceres ; height, 1 in. = 0.585^m.

2. Bust. Marble ; height, $3\frac{1}{2}$ in. = 0.699^m.*Glyptothek, Munich.*

The nose is restored.

SAPPHO, celebrated equally for her beauty, amorous nature, and poetical gifts, was born at Lesbos about 600 B. C. Her love for Phaon, a youth of Mitylene, was so uncontrollable that, on his rejection of her advances, she cast herself into the sea from Mt. Leucas. Of the nine books of lyric poetry she composed, only two fragments remain, although all were extant in the time of Horace. These are so beautiful that they justify her epithet, the tenth Muse.

1. Hermes. Greco-duro.*Madrid.*

A double hermes, supposed to represent Sappho and Phaon.

2. Bust. Marble ; height, $1^{\text{ft}} 5\frac{1}{4}^{\text{in.}} = 0.44^{\text{m.}}$ *Capitol, Rome.*Cast, Bureau du Moulage. 3*f*. A small terra-cotta of Alcæus and Sappho is in the British Museum.Cast by Brucciani. 1*s*. 6*d*.

SARCOPHAGUS. Many of the most beautiful bas-reliefs that have been preserved are from these receptacles of the dead. They escaped the zeal of the early Christians, who did not hesitate to empty them and use them again for their own dead. And so it happened that an early saint was enclosed in a sarcophagus sculptured with the impure and pagan rites of Bacchus. Fortunately they were not particular, and thus many were saved. Another use to which they were put was also the salvation of many, namely, as bath-tubs, their size and shape serving economy in the use of water. It is not a little curious to see the subjects depicted on these solemn monuments. Bacchus and Bacchic festivals and ceremonies were common ; the destruction of the family of Niobe, the war with the giants, Prometheus, Day and Night, and not unfrequently obscene compositions, are extant. Sometimes the sarcophagus has been cut to pieces, and the side and ends saved as simple bas-reliefs. The side which stood against the wall of the depository was usually unsculptured, and the ends were often of inferior workmanship.

Great as was the labor expended on the Roman sarcophagi, they are far surpassed, in this respect, by those lasting receptacles for the dead which the religion of the Egyptians led them to prepare for the "eternal dwelling" of the human body. The mummy was durable, but the sarcophagus which contained it was made of such material, and in such a way, as to be uninfluenced by the elements, and only the hand of man could destroy. In the British Museum are many, some in an excellent condition. Among them the light-red granite sarcophagus of Naskatu, a priest of Memphis, who lived probably in the twenty-seventh dynasty, is remarkable for its massive construction. It was found in an excavation at Gizeh. The priest's head is sculptured on the lid, and on the sides are outlines of many gods. A still larger and more interesting one is that of King Nectanebes (thirtieth dynasty). It is made of a beautiful colored breccia, and is said to have 21,700 figures engraved upon it. It was once supposed to be the tomb of Alexander the Great, who, according to tradition, was embalmed and carried to Alexandria. Then the Moslems used it as a bath, and the twelve holes in the bottom remain in testimony. Perhaps the best is the sarcophagus of Ankhsepiiraneferhat, queen of Amasis. The carving on the outside of the lid represents the queen as Athor (Venus), and this is repeated with some changes on the inside of the lid and the end of the bottom. This sarcophagus was discovered in Thebes, near the palace of Rameses II. in an excavation one hundred and thirty feet deep. A part of a sarcophagus captured by the British in Egypt, 1801, and presented to the Museum by George III., is cast by Brucciani. £ 3. The lid of the sarcophagus of Sebaksi, priest of Ptah, is cast. £ 2 10*s*. The head alone. £ 1 10*s*. All visitors to the Egyptian ruins have noticed the great number of black basalt and red granite sarcophagi — some plain, others

carved ; some nearly uninjured, others in fragments — which are exposed by the excavations that have been made at various times. Of the Roman sarcophagi several hundred are in European museums, and but a few of the more remarkable ones can come within the scope of this catalogue.

- 1. Sarcophagus.** Marble ; height, $3^{\text{ft}} 4\frac{1}{4}^{\text{in.}} = 1.021^{\text{m.}}$; length, $6^{\text{ft}} 8\frac{1}{2}^{\text{in.}} = 2.045^{\text{m.}}$ *Vatican.*

The Muses, Apollo, and Minerva. The god stands in the midst, a lyre in his hands, his left foot resting on the back of a griffon. All the figures are draped. The bas-relief has been cut from its place on a sarcophagus. Vis., Mus. Pio-Clem., IV. Pl. 14.

- 2. Sarcophagus.** Marble ; height, with lid, $2^{\text{ft}} 8\frac{1}{2}^{\text{in.}} = 0.826^{\text{m.}}$; length, $3^{\text{ft}} 1^{\text{in.}} = 0.94^{\text{m.}}$ *Vatican.*

It was customary to represent divinities and genii in the form of children, and on the body of this marble are children with the attributes of the Muses, — all males ; and on the lid reposes a figure of a child with a scroll in each hand ; a dog is at his side, and a winged genius is asleep at his feet. This sarcophagus was found in a cemetery on the Salarian Way, near Rome. Vis., Mus. Pio-Clem., IV. Pl. 15.

- 3. Sarcophagus.** Marble ; height, $1^{\text{ft}} 6^{\text{in.}} = 0.457^{\text{m.}}$; length, $6^{\text{ft}} 5^{\text{in.}} = 1.957^{\text{m.}}$ *Vatican.*

Diana and Endymion. Two genii, with inverted torches, are at either corner of the composition ; Somnus, the god of sleep, as a bearded man, supports in his lap the sleeping Endymion ; a little Cupid conducts Diana, who has just alighted from her chariot, towards the sleeper ; another Cupid is in the chariot, and one is mounted on the horses, — both looking back at the goddess ; a winged genius holds the horses, and a sleeping man at the extreme right perhaps represents the repose of earth. A Naiad is reclining in the background, between Endymion and Diana. The upper band is adorned with genii and garlands. The two sides are sculptured with pine-trees, beneath which sits a shepherd, nearly nude ; before him, on a rock, is a ram, and a dog is at his feet ; both sides are similar. The work is not equal to the design, and, according to Visconti, dates from the second century of our era. (Vis., Mus. Pio-Clem., IV. Pl. 16.) A similar one is in the Capitoline Museum.

- 4. Sarcophagus.** Marble ; height, $2^{\text{ft}} 1^{\text{in.}} = 0.635^{\text{m.}}$; length, $7^{\text{ft}} 10^{\text{in.}} = 2.387^{\text{m.}}$

Glyptothek, Munich.

Endymion and Diana. Over the sleeping Endymion is the god of sleep, with wings on head and back. Over the horses of Diana's chariot is seen the moon in the zodiacal sign Cancer, in allusion to the time of the decease of the person for whom this tomb was made. Found at Ostia in 1823.

- 5. Sarcophagus.** Marble ; height, $2^{\text{ft}} 6^{\text{in.}} = 0.762^{\text{m.}}$; length, $7^{\text{ft}} 4^{\text{in.}} = 2.135^{\text{m.}}$ *Vatican.*

Niobe. Diana is on the left, destroying the daughters, and Apollo, on the opposite end, attacks the sons. Both the god and his sister are inferior to the mortal children of Niobe. The upper band is sculptured with dead youths and maidens. The mother stands next to Diana, and the old nurse and pedagogue are near the centre of the composition. On one end a son supports his brother, who has fallen, dying, from his horse ; on the other two daughters are rending their garments. Of admirable design, but poor execution. A similar sarcophagus is in the Glyptothek at Munich. Vis., Mus. Pio-Clem., IV. Pl. 17.

- 6. Sarcophagus.** Marble ; height, $2^{\text{ft}} 2\frac{1}{2}^{\text{in.}} = 0.675^{\text{m.}}$; length, $3^{\text{ft}} = 0.915^{\text{m.}}$ *Vatican.*

A Fragment, representing the Myth of Prometheus. All the figures are carefully labelled in Roman letters. The artist sits on a rock on the right, and is putting the finishing touches to a woman ; over his head are two animals, named respectively Bull and Ass ; Mercury conducts a winged soul to animate the newly formed creature ; the Fates — Atropos, Lachesis, and Clotho — follow ; two men Prometheus has made are standing, and one is lying on his back, as if not quite completed. This was evidently a portion of a very large sarcophagus, ornamented with two bands of reliefs, and perhaps intended, as was sometimes the case, for two or more bodies. Vis., Mus. Pio-Clem., IV. Pl. 34.

- 7. Sarcophagus.** Marble; height, $1^{\text{ft.}} 7\frac{1}{2}^{\text{in.}} = 0.49^{\text{m.}}$; length, $6^{\text{ft.}} = 1.88^{\text{m.}}$; width, $1^{\text{ft.}} 5\frac{1}{2}^{\text{in.}} = 0.445^{\text{m.}}$
Vatican.

Castor and Pollux are seizing the two daughters of Leucippus. The mother and father stand at the right, perhaps not much troubled at the sudden substitution of new sons-in-law for Idas and Lynceus, who were about to be married to the maidens. Leucippus, Idas, and Lynceus are nude, and armed with helmet, shield, and sword. On the ends are sculptured the marriages of the Dioscuri with their stolen brides. Several other sarcophagi have the same subject, but the execution of this is superior. Vis., Mus. Pio-Clem., IV. Pl. 44.

- 8. Sarcophagus.** Marble; height, $1^{\text{ft.}} = 0.305^{\text{m.}}$; length, $5^{\text{ft.}} \frac{1}{2}^{\text{in.}} = 1.537^{\text{m.}}$
Vatican.

The Birth of Hercules. In the centre stands Hercules, clothed with the skin of the Nemæan lion, and armed with a club. On the left of the relief is Alcmena, extended on a couch in the pangs of childbirth; three attendants stand by her to assist, and one holds the new-born child, while two witches, sent by Juno to injure her rival, are about to depart; one has her fingers crossed, — a gesture which superstition deemed hurtful to women in childbed. Mercury stands near, to receive his brother, and on the other side of the central Hercules is seen carrying the child to Juno, in order that he might by her milk become immortal. Juno, on discovering who the child was, pushed him away, and the Milky Way was formed in the heavens. The river-god, Ismenus, and Amphytrion complete the relief. A Roman work, of mediocre execution, but rare design. Vis., Mus. Pio-Clem., IV. Pl. 37.

- 9. Sarcophagus.** Pentelic marble; height, $1^{\text{ft.}} 11\frac{1}{2}^{\text{in.}} = 0.60^{\text{m.}}$; length, $8^{\text{ft.}} 1\frac{3}{4}^{\text{in.}} = 2.38^{\text{m.}}$; depth, $2^{\text{ft.}} 7\frac{1}{2}^{\text{in.}} = 0.80^{\text{m.}}$
Louvre.

Nereids and Tritons, with Apollo, Cupids, and various marine monsters, admirably disposed to occupy the whole space without the least confusion. In a good state of preservation. Once in the Capitoline Museum at Rome. Bouillon, Mus. des Antiq., Vol. I. Pl. 81.

- 10. Sarcophagus.** Marble; height, $2^{\text{ft.}} = 0.61^{\text{m.}}$; length, $5^{\text{ft.}} 8\frac{1}{2}^{\text{in.}} = 1.74^{\text{m.}}$; depth, $2^{\text{ft.}} 1\frac{1}{2}^{\text{in.}} = 0.649^{\text{m.}}$
Vatican.

Nereids and Tritons, but not so well treated as in the preceding, and much restored since it served as a fountain decoration in a Roman garden. Vis., Mus. Pio-Clem., IV. Pl. 33.

- 11. Sarcophagus.** Pentelic marble; height, $2^{\text{ft.}} 10^{\text{in.}} = 0.866^{\text{m.}}$; length, $6^{\text{ft.}} 9\frac{1}{2}^{\text{in.}} = 2.069^{\text{m.}}$; depth, $2^{\text{ft.}} = 0.61^{\text{m.}}$
Louvre.

The Muses. On the left end an elderly man (Socrates) is seated, addressing a draped female (Mnemosyne), who leans on a pilaster; on the cover above is a griffon clutching a ram's skull. On the right end a draped female (Calliope), leaning on a staff, presents a book to a seated philosopher (Homer). At each corner of the cover are fauns' heads, crowned with pine. In the centre of the front Polyhymnia leans on a rock, in her usual posture of listening. The Muses stand in the following order, commencing on the left: Clio, Thalia, Erato, Euterpe, Polyhymnia, Calliope, Terpsichore, Urania, Melpomene. The latter has her mask thrown back over her head, rests her right foot on a rock and her chin on her palm, her elbows on her knee. The front edge of the cover presents a bacchanalian scene, four male and two female figures reclining at a feast. Found at Rome, in a monument of the Atius family, and once in the Capitol. Mus. des Antiq., I. Pl. 79, 80.

Cast, Bureau du Moulage. 60 f.

- 12. Sarcophagus.** Cipolla; height, $2^{\text{ft.}} 11^{\text{in.}} = 0.893^{\text{m.}}$; length, $9^{\text{ft.}} 8^{\text{in.}} = 2.944^{\text{m.}}$; depth, $3^{\text{ft.}} 1\frac{1}{4}^{\text{in.}} = 0.947^{\text{m.}}$
Louvre.

Combat of Greeks and Amazons. Two of the latter are mounted on horses, two lie dead, and one fights with a warrior, who raises his fallen comrade. The Amazons are dressed in tunics, pantaloons, and caps; the Greeks have only helmets and a cloak. The reliefs on the front and right end are of excellent workmanship, evidently belonging to the best period of Greek art; but on the back and left end the subject is repeated, with slight variations, in a much inferior manner. It is said to have been brought to Vienna from Sparta after the battle of Lepanto, and was removed from Vienna to Paris.

Most of the heads are gone and the forefeet of the horses ; otherwise it is in a good state of preservation. Mus. des Antiq., II. Pl. 93, 94.

13. Sarcophagus. Marble ; height, 2^{ft} 6³/₄ⁱⁿ = 0.78^m ; length, 8^{ft} 2³/₄ⁱⁿ = 2.53^m. *Louvre.*

The same subject as the preceding. From Salonica. Clarac, Pl. 117^a, n. 232.

Cast, Bureau du Moulage. 60*f*.

14. Sarcophagus. Marble ; height, 3^{ft} 4¹/₂ⁱⁿ = 1.03^m ; length, 7^{ft} 7¹/₄ⁱⁿ = 2.317^m ; depth, 3^{ft} 10¹/₂ⁱⁿ = 1.18^m. *Vatican.*

This magnificent oval vase, or sarcophagus, was found in digging the foundations of the sacristy of the Vatican. The upper border is decorated with the "egg and dart" and bead ornament ; the lower with elaborately cut acanthus leaves. On the front are two lions' heads, open-mouthed, and with huge ears ; beneath these are little genii, mounted on panthers, and holding vases for wine. Between the heads a faun and bacchante are dancing, each with thyrsi in their right hand ; his right leg from the middle of the thigh to the ankle, her face, left shoulder, and arm to the wrist, and left leg from the knee to the toes, are restorations, well made. Four other fauns, nude, and as many bacchantes, draped, complete the subject. The fauns are all wreathed with pine, and two of them have tiger-skins instead of the usual nebride, or goatskin mantle ; on the ground are several sheep-heads, indicating, as does the dance, the time of vintage and the accompanying sacrifices. From this it has been considered a basin for wine, as the lions' heads are perforated. It has also been called a labrum, or bath. The figures display the utmost grace, and Visconti considered it a good copy of some celebrated original composition. Vis., Mus. Pio-Clem., IV. Pl. 29.

15. Sarcophagus. Marble ; height, 2^{ft} 9¹/₂ⁱⁿ = 0.851^m ; length, 6^{ft} 1¹/₂ⁱⁿ = 1.842^m. *Vatican.*

The Marriage of Bacchus and Ariadne. On the left two young fauns carry along a bearded, drunken faun, from whose hands have fallen the cymbals ; next comes a faun, bearing with difficulty on his back a huge crater of wine ; then, in a two-wheeled chariot, drawn by panthers, who are harnessed with flowers and vines, and led by Eros, comes Ariadne, supported by a young faun, who acts as bridesman ; in the four-wheeled car which follows, drawn by horses, sits Venus, holding Bacchus in her lap. Hymen, with his torch, rides with Ariadne, and Acratus with Bacchus ; a faun with a wine-skin closes the procession. Apparently a copy of some Greek painting. Vis., Mus. Pio-Clem., IV. Pl. 24.

16. Sarcophagus. Parian marble ; height, 1^{ft} 9ⁱⁿ = 0.535^m ; length, 6^{ft} 5ⁱⁿ = 1.956^m. *Glyptothek, Munich.*

The same subject as the preceding, treated with some variations. Bacchus is bearded, and wrapped in a long robe. From the Braschi collection at Rome. The arm of Ariadne and the feet of the young fauns and the centaur are modern.

See also ORESTES and GIANTS. It will be seen from these few examples of a very common kind of sculpture, that they were executed much as funeral monuments are at the present day, — by artisans who copy the designs, good or bad, of some artist. None of those remaining show the hand of a master, if we except the grand vase of the Vatican, with lions' heads (14), and perhaps the Amazon combat of the Louvre (12). It is also evident that the ancients did not wish to make the last resting-place of man's mortal form either repulsive or lugubrious, but, on the contrary, sought such subjects generally for their adornment as would recall cheerful memories.

SARDANAPALUS. *See* BACCHUS.

SATYR. The attendants of the wine-god, of a lower order than fauns, are usually represented with horns and the legs of goats. Their forms are ungainly, and their features coarse. *See* FAUN.

SCARABÆUS. The beetle used by the Egyptians as the symbol of Ptha (Vulcan), an emblem of eternal fire, or of the generating power of the world. Cast in clay and

enamelled, cut from precious stones, or carved in wood or stone, this insect is found in all the tombs and in the wrappings of mummies, as well as sculptured on obelisks and elsewhere. One in the British Museum, brought by Lord Elgin from Constantinople, is probably a genuine Egyptian work. Its length is $3^{\text{ft}} 6^{\text{in}} = 1.067^{\text{m}}$; height, $2^{\text{ft}} 10^{\text{in}} = 0.865^{\text{m}}$.

SELINUS. One of the most important of the Greek colonies in Sicily. It was founded on the southwest coast of the island, on a river of the same name, by colonists from Megara, about 628 B. C. The Carthaginians destroyed the city about 250 B. C. On the hill to the east of the city and outside the walls were three temples; one was three hundred and fifty-nine feet long and one hundred and sixty-two feet wide; the others were much smaller. Within the city the remains have yielded three metopes, which are in the Museum at Palermo. Two only are in tolerable condition; the third represented a chariot drawn by four horses, but is in fragments. The two complete works represent Perseus killing Medusa in the presence of Pallas, and Hercules carrying on his shoulders, suspended from a pole, two Cercopes, or female demons. Traces of paint are seen on the background and along the edges of the draperies. The severe and awkward style of these sculptures indicate a very early period, and they probably date from the beginning of the sixth century before our era. They are square, $3^{\text{ft}} 7\frac{1}{4}^{\text{in}} = 1.10^{\text{m}}$ on a side, and are cast at the Bureau du Moulage, Paris, for 20 *f.* Of the later temples outside the walls few remains have been taken from the ruins, which doubtless contain much of interest. Several metopes are in the Palermo Museum; one represents Diana setting the hounds on Actæon, another the meeting of Jupiter and Juno, a third the contest of Hercules and an Amazon. They are cut in a calcareous tufa, and the heads and extremities are of white marble, inserted. Although later than those of the city temple, and also than those of Ægina, these sculptures belong to a period when Art was still in her infancy. A cast of one (height, $3^{\text{ft}} 11^{\text{in}} = 1.195^{\text{m}}$; width, $3^{\text{ft}} 8\frac{1}{2}^{\text{in}} = 1.13^{\text{m}}$) may be obtained at Berlin. 8 *thrs.* A very full account of these ruins is given in the Duke of Sevrà di Falco's *Antichità Siciliane*, Vol. II.; a more general description in Swinburne's *Travels*, Vol. II. pp. 242 - 245.

SENECA. Lucius Annæus Seneca was a native of Corduba in Spain, and born about six years before Christ. He was the preceptor of Nero, and was put to death by that monster in his sixty-fourth year. His character has been assailed, and his undoubted reputation as a philosopher and moralist undermined by some who claim the power of Ithuriel's spear, but it is probable that he was so much better than his contemporaries that he was a natural target for calumny. He accumulated immense wealth, but he certainly was so little esteemed during his life that it is strange that so many busts of him should have been made, as the remains, if indeed they are properly identified, indicate.

1. **Bust.** Marble; height, $1^{\text{ft}} 5\frac{1}{2}^{\text{in}} = 0.445^{\text{m}}$

Museo Nazionale, Naples.

Found at Resina, September 27, 1754, and identified by Fabri, who recognized it by a medal which no one can find. *Bronzi di Ercolano*, I. p. 127.

2. **Bust.** Marble; height, $1^{\text{ft.}} 7\frac{3}{4}^{\text{in.}} = 0.52^{\text{m}}$

Louvre.

The statue in the Louvre, once called Seneca, has been shown by Visconti to be a Fisherman. Cast, Bureau du Moulage. 3f.

SEPTIMIUS SEVERUS. A Roman emperor, born at Leptis in Africa. He built the wall across Britain to repel the Caledonians. His son Caracalla attempted to murder him, but was unsuccessful. He died at York, in Britain, A. D. 211, in the sixty-sixth year of his age. Busts of this emperor are very common.

1. **Statue.** Pentelic marble; height, $7^{\text{ft.}} 3\frac{1}{2}^{\text{in.}} = 2.222^{\text{m}}$

Glyptothek, Munich.

In armor; the Medusa head on his breastplate; the paludamentum, or military cloak, over his shoulder. Both arms, the sword, and the left foot are modern; the torso is of merit. Once in the Villa Albani, afterwards in the Louvre.

2. **Bust.** Corallitic marble; height of head, $11^{\text{in.}} = 0.38^{\text{m}}$

Louvre.

Once in the Villa Borghese; found in the ruins of Gabii. Bouil., Mus. des Antiq., II. Pl. 87.

3. **Bust.** Corallitic marble; height of head, $1^{\text{ft.}} \frac{1}{2}^{\text{in.}} = 0.317^{\text{m}}$

Louvre.

From the Villa Borghese. The end of the nose and the neck are restored. This bust represents the emperor at a more advanced age than the preceding. Mus. des Antiq., III. Pl. 7 (*Bustes*).

SESOSTRIS. See RAMESES II.

SILENUS. A demi-god; the nurse, tutor, and friend of Bacchus. He is generally represented as a fat old man, crowned with ivy and flowers, riding on an ass. In this form he is always intoxicated. It was not uncommon, however, to represent him in the responsible character of tutor to Bacchus, before the god had corrupted the nature of Silenus with wine.

1. **Statue.** Grechetto; height, $6^{\text{ft.}} 8^{\text{in.}} = 2.03^{\text{m}}$ Pl. 4, No. 22.

Vatican and Louvre.

Silenus with the Infant Bacchus. This most glorious work was found in the sixteenth century, in the Gardens of Sallust at Rome, in the same excavation in which was found the Borghese vase. The hands, half of the right forearm, and the right toes of Silenus, the left arm, part of the right arm, and the left leg of Bacchus, are modern. This is one of those glorious human figures, rare enough even in the best period of art. The countenance of Silenus is full of benevolence and sagacity, while it does not lose the attributes of a faun, — the flat nose and pointed ears. The legs are the most beautiful that art has ever formed. The German editor of Winckelmann says truly: "It perfectly contents the eye, the understanding, and the feelings. The invention, arrangement, purity of the outlines, and consummate elegance of the forms, equally demand praise and excite astonishment."

Cast, Bureau du Moulage, Paris. 200 f. Reduction by Barbedienne, $2^{\text{ft.}} 7^{\text{in.}} = 0.79^{\text{m}}$. 25 f. The copies in the Louvre and Vatican differ mainly in the restoration of the hand of Bacchus and the supporting stem; in the latter the stem is intertwined with a grape-vine. Mus. des Antiq., I. Pl. 55.

2. **Statue.** Marble, salino; height, $5^{\text{ft.}} 6^{\text{in.}} = 1.65^{\text{m}}$

Vatican.

Silenus with a Tiger. This beautiful statue was found in 1791 at Vallericcia. As in the preceding statue, Silenus is entirely nude; he has an animal's skin on his left arm, which he raises as if about to strike with his pedom the tiger crouching on his right side, and trying to catch the drops which fall from a vase in his right hand. Both lower legs and feet, the right arm and part of the left, the tiger, and part of the skin, have been restored by M. Antonio d'Este. Vis., Mus. Chiaramonti, Pl. 40.

3. **Statue.** Parian marble; height, $5^{\text{ft.}} 1\frac{1}{2}^{\text{in.}} = 1.565^{\text{m}}$

Vatican.

Silenus with a Vase. The antique head is of Greek marble. Silenus supports on his left shoulder

a vase ; his tiger's skin forms a cushion for this, covers his back, and is thrown across his thighs in front. The lower legs, half of the right arm, and all the left arm were restored by Albaccini, who also added the antique vase, following the indications of the shoulder. Of good workmanship. *Ibid.*, Pl. 41.

4. Statue. Marble ; height, 5^{ft.} 9¹/₂^{in.} = 1.765^{m.} *Vatican.*

Silenus here becomes more gross. As usual he is nude, and crowned with ivy. In his left hand is a bunch of grapes, which he is squeezing into a cup which he holds in his right. Found at Præneste.

5. Statue. Parian marble ; height, 4^{ft.} 7^{in.} = 1.394^{m.} *Louvre.*

The action resembles the preceding. The left lower leg and foot are modern. From the Villa Borghese. Mus. des Antiq., III. Pl. 12 (1).

6. Statue. Pentelic marble ; height, 3^{ft.} 3^{in.} = 0.993^{m.} *Louvre.*

The head is bald ; Silenus is partly draped in his skin, and rests on a wine-skin. Both feet and the right lower leg are restorations. Mus. des. Antiq., III. Pl. 12 (2).

Cast, Bureau du Moulage. 25 f.

7. Statuette. Bronze. *Museo Nazionale, Naples.*

An admirable figure, draped about the waist, and supporting in his left hand a ring for lamps.

8. Statue. Parian marble ; height, 4^{ft.} 10^{in.} = 1.472^{m.} *Glyptothek, Munich.*

A similar statue is in Dresden. The left arm and drapery and the right foot are new. Once in the Barbarini collection.

9. Bas-relief. Marble ; height, 1^{ft.} 4^{in.} = 0.405^{m.} ; width, 1^{ft.} 3¹/₂^{in.} = 0.392^{m.} *Vatican.*

Silenus Intoxicated. The dear old bald-headed Silenus leans forward on a young faun, who with difficulty supports him ; another faun, with an empty wine-skin over his shoulder, raises his cloak to gaze on the huge proportions of the drunken man, who raises his right hand in the attitude of prayer ; probably he is crying *Evoë Bacchus*. In a fine state of preservation ; perhaps an altar panel. Once in the Barbarini collection. Vis., Mus. Pio-Clem., IV. Pl. 28.

There are many fine bronze Sileni of small size in the Museum at Naples. They were used as ornaments for lamps and fountains.

SOCRATES, the greatest of all the philosophers of antiquity, was the son of Sophroniscus, an Athenian statuary. In early life he followed his father's occupation. Then, under Archelaus and Anaxagoras, he studied philosophy. In battle he saved the lives of his two distinguished pupils, Xenophon and Alcibiades. He was as brave at home as on the battle-field, and never hesitated to rebuke the corruption of his fellow-citizens. This, as always, irritated those who felt themselves reproached by one who was conspicuous for his virtue, and the people of Athens adopted the usual expedient of human nature to restore the disturbed equilibrium. Instead of healing themselves, and raising the standard of public virtue to the high level of their censor, they preferred the easier way of bringing him or his reputation down to theirs. Aristophanes ridiculed the venerable man in his indecent "Clouds," and thus the way was open for public opinion to turn against a man so much too good for his time and place. The usual charge "of corrupting the Athenian youth" was brought against him. In his defence he plainly told his judges that he respected the authority of the gods more than theirs. Being condemned, he demanded his right to pass sentence on himself, and said : *For my attempts to teach the Athenian youth justice and moderation, and to render the rest of my countrymen more happy, let me be maintained at the public expense the remaining years of my life in the Prytaneum, — an honor, O Athenians, which I deserve more than*

the victors of the Olympic games. They make their countrymen more happy in appearance, but I have made you so in reality. He was condemned to drink hemlock, and thus died in his seventieth year, 400 B. C. It is a feeble satisfaction to know that his judges were killed, banished, or committed suicide, as soon as the public mind was awakened to the crime it had allowed them to commit. Plato and Xenophon, the two most distinguished pupils of Socrates, have recorded his sayings, and all which relates to his life and teachings. His disposition was naturally licentious, and a physiognomist once, in looking at his face, declared that it indicated a heart the most depraved, corrupt, and immodest that ever defiled the human breast; and when his disciples would have killed the man for his word, Socrates declared that his assertions were true, but that all his vicious propensities had been wholly curbed and corrected by sound reason.

His features were thought by his contemporaries to resemble Silenus, and the many busts, which are extant, might have been identified by this without the inscription that many of them bear.

1. **Bust.** Pentelic marble; height, 1^{ft.} 8½^{in.} = 0.52^{m.}

Louvre.

A terminal bust, from the Villa Borghese.
Cast, Bureau du Moulage. 4*f.*

2. **Bust.** Grechetto; height, 1^{ft.} 8½^{in.} 0.52 = ^{m.}

Vatican.

Also a terminal bust. Found at Roma Vecchia. In the Naples Museum is a fine term with a long inscription. Vis., Mus. Pio-Clem., VI. Pl. 28.

SOMNUS, the god of sleep, son of Erebus and Nox, generally associated with death. Poppies were his emblem.

1. **Statue.** Marble; height, 5^{ft.} 3½^{in.} = 1.612^{m.}

Vatican.

Here as the friend of the Muses. A nude, youthful figure, his cloak thrown over his shoulders and around his left forearm, which rests on a tree-stem. His head reclines sleepily on his left shoulder, and in his right hand he holds an inverted torch over a burning altar. Found with the Muses of the Vatican. Vis., Mus. Pio-Clem., I. Pl. 28.

2. **Statuette.** Grechetto; height, 2^{ft.} 8½^{in.} = 0.825^{m.}

Vatican.

A winged nude figure, resting head and hand on his right shoulder. Found at Ostia. *Ibid.*, Pl. 45.

3. **Statuette.** Greco-duro; length, 2^{ft.} 2½^{in.} = 0.671^{m.}

Vatican.

Somnus as a winged genius, lying with his head resting on his left arm; his right arm falls across his breast, at his feet is a lizard, and poppies are near his pillow. First among the statues of the sleep-god. Found on the Appian Way, at Roma Vecchia. Vis., Mus. Pio-Clem., III. Pl. 44.

4. **Statuette.** Marble; length, 3^{ft.} 2^{in.} = 0.966^{m.}

British Museum.

Similar to the preceding, but the right arm is brought up to the shoulder, and the legs are crossed. A club is before him, a bow and quiver behind him; a lizard is near his feet, and another near his left hand. Found near the Flaminian Gate at Rome, and once in the collection of Cardinal Albani.

SOPHOCLES. A tragic poet of Athens, who was also a distinguished statesman and general. Of one hundred and twenty tragedies which he wrote, only seven are extant. He died 406 B. C., in his ninety-first year, it is said through excess of joy at having received a prize for a poem at the Olympic games.

1. **Statue.** Marble ; height, 6^{ft.} 6^{in.} = 1.981^{m.}

Lateran Museum, Rome.

The poet wears sandals, and is wrapped in a long garment. At his feet, on the right side, is a case of books (restored). Clarac, 840, 2098 ; Garrucci, Mus. Lat., Pl. 4.

Cast at Berlin. 40 *thrs.* At Rome. 160 *f.* By Malpieri. 150 *f.*

2. **Bust.** Marble ; height, 1^{ft.} 7¹/₄^{in.} = 0.49^{m.}

British Museum.

Found near Gensano, seventeen miles from Rome, about the year 1775. Of ordinary workmanship, but well preserved, only the tip of the nose being repaired. A small bust in the Vatican, and a marble medallion in the Farnese collection, have the name upon them, and have served to identify others.

Cast of the bust by Brucciani. 10 *s.*

SPAIN. The Romans often put statues and busts of conquered provinces on their triumphal monuments, and that was perhaps the original destination of the following.

1. **Mask.** Carrara marble ; height, 1^{ft.} 6¹/₄^{in.} = 0.461^{m.}

Louvre.

The nose, chin, and upper portion of the hair have been restored. From the Villa Borghese.

Cast, Bureau du Moulage. 50 *f.* Mus. des Antiq., I. Pl. 75.

SPERANTIA. Many charming bronze statuettes of the goddess of hope are in the collection at Naples, of treasures recovered from Herculaneum and Pompeii, and the following bas-relief is at Rome.

1. **Bas-relief.** Marble, greco-duro.

Vatican.

Altar-Face. The altar itself is 3^{ft.} 9¹/₄^{in.} = 1.147^{m.} Fortune and Hope, or Sperantia, occupy one face. The latter goddess is draped in the antique style, and holds in her right hand the usual emblem, a flower (from which we *hope* for fruit). Her head is bound with a diadem. Vis., Mus. Chiaram., Pl. 20.

SPHINX. The fabulous monster which had the head and breast of a woman, the body of a dog, the feet of a lion, and bird's wings, and which devastated the neighborhood of Thebes until the solution of its riddle by Œdipus caused it to destroy itself, does not appear in the most monstrous form in sculpture. The Egyptians delighted to place long rows of sphinxes on either side of the avenues leading to their temples or tombs, but it was a grander conception than of a destructive animal. The greatest of them all, at Gizeh, has even yet, in its sadly mutilated face, a grandeur and sweetness unsurpassed by any colossal work. Calm and unmoved through all the centuries, he beholds still the beautiful valley of the Nile, and still propounds to the pygmy travellers at his feet insoluble enigmas. Many sphinx heads are in the museums of Europe ; one in the Louvre is of great beauty, and seems to conceal behind the stony face the wisdom of forty centuries. Winckelmann has called attention to the fact that the sphinxes with female human heads and breasts have always male bodies. Sometimes the head of a hawk or ram was substituted, as may be seen on many of the sphinxes at Thebes.

1. **Head.** Black granite, or basalt ; height (without pedestal), 1^{ft.} 3^{in.} = 0.38^{m.} *British Museum.*

A most interesting head, of the Roman period. The left side of the head-dress is broken, as is also the head of the uræus on the forehead.

Cast by Brucciani. 15 *s.* Colored in fac-simile. £ 1 15 *s.*

2. **Statue.** Basalt ; height, 3^{ft.} 4^{in.} = 1.016^{m.} ; length, 7^{ft.} 8¹/₂^{in.} = 2.349^{m.}

Louvre.

A pair of androsphinxes, in excellent condition and of good Egyptian work.

TELESPHORUS. Son of Æsculapius and god of convalescents.

1. **Statue.** Grechetto ; height, $2^{\text{ft}} 8\frac{1}{2}^{\text{in.}} = 0.825^{\text{m}}$ *Louvre.*

A charming little statue of a smiling boy, wrapped in a cloak, with a round cap on his head, and only the lower legs bare. From the Villa Borghese. Frequent repetitions of this statue are in collections, but this is perhaps the best. Mus. des Antiq., III. Pl. 12.

TERPSICHORE. The Muse who presided over dancing.

1. **Statue.** Pentelic marble ; height, $5^{\text{ft}} = 1.525^{\text{m}}$ *Vatican.*

The Muse is seated on a rock, and is touching the lyre. A wreath of laurel surrounds her head, which is antique, but does not belong to the statue ; the right arm below the elbow, the left forearm and left foot, are modern. The back is flattened, to fit a niche. Two other repetitions of this statue have the back finished. Found near Tivoli. Mus. des Antiq., I. Pl. 39 ; Vis., Mus. Pio-Clem., I. Pl. 20.

2. **Statue.** Pentelic ; height, $4^{\text{ft}} 9\frac{1}{4}^{\text{in.}} = 1.455^{\text{m}}$ *Museo Nazionale, Naples.*

Museo Borbonico, XII. 16.

THALIA. The Muse who presided over festivals, and over pastoral and comic poetry. *See also* COMEDY.

1. **Statue.** Pentelic marble ; height, $5^{\text{ft}} 2^{\text{in.}} = 1.574^{\text{m}}$ *Vatican.*

Seated on a rock of Parnassus, the Muse holds in her left hand a timbrel, in her right a curved staff ; a comic mask is by her side. The right forearm, the left forearm, timbrel, and drapery, and portions of the beard of the mask, are modern. Found near Tivoli. Mus. des Antiq., I. Pl. 37.

2. **Statue.** Grechetto ; height, $6^{\text{ft}} 2\frac{1}{2}^{\text{in.}} = 1.893^{\text{m}}$ *Louvre.*

A standing statue, holding a roll in the left hand, a mask in the right. The head, which does not belong to the statue, seems to be a portrait. The right foot and hand are well restored, and the statue is a pleasing one. Mus. des Antiq., III. Pl. 11.

Cast, Bureau du Moulage. 150 f.

3. **Statue.** Grechetto ; height, $4^{\text{ft}} = 1.22^{\text{m}}$ *Museo Nazionale, Naples.*

Found at Herculaneum. In the left hand a mask, in the right a pedum. The face is beautiful, and the drapery is arranged with much grace.

4. **Statue.** Marble ; height, $5^{\text{ft}} 10^{\text{in.}} = 1.777^{\text{m}}$ *British Museum.*

The drapery is so thin as to show the person beneath distinctly ; the girdle of cord passes over the shoulders and around the waist ; the right hand holds a pedum, the curved end resting on the hip ; the head is wreathed with ivy. The pedum and right arm are modern, but distinct traces guided the restorer. Found, in 1776, at the maritime Baths of Claudius, together with the Townley Venus.

No cast has yet been made of this very beautiful statue. British Mus. Marbles, III. Pl. 5.

THESEUS. The hero who killed the Minotaur, and saved his country from the annual tribute of youth to feed the monster, was a demigod among the ancients, and received divine honors at Athens, where a noble temple, the Theseum, stands as a monument of his cultus. His desertion of Ariadne was forgotten in his services in defeating the Centaurs and Amazons. But he did so much for his countrymen that they banished him to Scyros, where he died. Kimon brought back his bones, and he was worshipped by the successors of his persecutors.

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1. **Statue.** Pentelic marble ; height, 4^{ft.} = 1.22^{m.} ; length, 5^{ft.} 8^{in.} = 1.725^{m.} Pl. 10.

British Museum.

The whole figure from the Parthenon. The finest of the Pediment sculptures.

Cast by Brucciani. £ 4 10s.

2. **Statue.** Pentelic marble ; height, 6^{ft.} 7^{in.} = 2.002^{m.}

Louvre.

Theseus is clothed in a tunic, girt about his waist with a leathern belt. The head is ancient, but adapted to this statue ; the lower legs, right arm from above the elbow, the left forearm, the nose, and the lower part of the mantle, are poor restorations. The torso certainly deserved better treatment. Taken from Germany to France. Mus. des Antiq., II. Pl. 8.

3. **Alto-relief.** Pentelic marble.

Athens.

The Metopes of the Theseum, representing the exploits of Theseus and Hercules, the combat of the Centaurs and Lapithæ. The temple is one of the noblest works of the Attic-Doric architecture, and is in so good preservation that it serves as a national museum of antiquities. The length is one hundred and four feet ; the width, forty-five feet. Six columns are at each end, and thirteen on a side. The sculptures of the eastern pediment (the only one ornamented with sculptures) are lost, but eighteen metopes remain, also the friezes of portions of the cella. The temple was built in the time of Kimon, and thus preceded the Parthenon about twenty years, and its sculptures show that the age of Phidias had not dawned in all its splendor. The ten metopes over the eastern or principal entrance were occupied by the labors of Hercules ; those on the two sides, eight in number, relate to Theseus ; the remaining metopes are quite plain, although they may have been painted formerly. The frieze is in as high relief as the metopes, and so can hardly be seen from below, — a mistake corrected in the Parthenon. None of these reliefs have been removed, but casts have been made, and are to be obtained at Paris, Bureau du Moulage.

a.	Height, 2 ^{ft.} 2½ ^{in.} = 0.67 ^{m.} ; length, 3 ^{ft.} 6½ ^{in.} = 1.08 ^{m.}	20 f.
b.	" 2 ^{ft.} 9 ^{in.} = 0.84 ^{m.} ; " 3 ^{ft.} 4½ ^{in.} = 1.02 ^{m.}	20 f.
c.	" 2 ^{ft.} 8¾ ^{in.} = 0.83 ^{m.} ; " 3 ^{ft.} 9¼ ^{in.} = 1.15 ^{m.}	20 f.
d.	" 2 ^{ft.} 5¼ ^{in.} = 0.74 ^{m.} ; " 3 ^{ft.} 5½ ^{in.} = 1.05 ^{m.}	15 f.
e.	" 2 ^{ft.} 6¾ ^{in.} = 0.78 ^{m.} ; " 2 ^{ft.} 8¼ ^{in.} = 0.82 ^{m.}	15 f.
f.	" 2 ^{ft.} 6¼ ^{in.} = 0.77 ^{m.} ; " 3 ^{ft.} ¼ ^{in.} = 0.92 ^{m.}	15 f.
g.	" 2 ^{ft.} 6 ^{in.} = 0.76 ^{m.} ; " 2 ^{ft.} 6¼ ^{in.} = 0.77 ^{m.}	15 f.
h.	" 2 ^{ft.} 5½ ^{in.} = 0.75 ^{m.} ; " 2 ^{ft.} 6¾ ^{in.} = 0.78 ^{m.}	15 f.
i.	" 2 ^{ft.} 7½ ^{in.} = 0.80 ^{m.} ; " 2 ^{ft.} 7½ ^{in.} = 0.80 ^{m.}	15 f.
j.	" 2 ^{ft.} 6¾ ^{in.} = 0.78 ^{m.} ; " 2 ^{ft.} 6¾ ^{in.} = 0.78 ^{m.}	15 f.
k.	" 2 ^{ft.} 6 ^{in.} = 0.76 ^{m.} ; " 1 ^{ft.} 4¼ ^{in.} = 0.41 ^{m.}	8 f.
l.	" 2 ^{ft.} 6¼ ^{in.} = 0.77 ^{m.} ; " 1 ^{ft.} 6½ ^{in.} = 0.47 ^{m.}	8 f.

THETIS. A sea deity, daughter of Nereus and Doris. Jupiter and Neptune were both in love with her, but it was foretold that her son would be greater than his father, and they resigned her to Peleus, the son of Æacus. Thetis endeavored to escape from Peleus by changing her form, but he held her tight and carried his point. From this union sprang Achilles and other children, some of whom the mother destroyed by fire in attempting to see if they were immortal.

1. **Statue.** Parian marble ; height, 6^{ft.} 11^{in.} = 2.11^{m.}

Louvre.

The goddess stands on the prow of a vessel, leaning on a rudder, on the base of which a triton or marine monster has twined his tail. Her body is nude to the waist, and below the drapery is executed with the utmost grace ; it seems to rustle in the wind. The body is that of a young virgin, beautifully formed. The right arm, the right foot and part of the leg, the left hand, and portions of the drapery, the triton, and the vessel, are modern. Perhaps the head is also. Found near Civita Lanuvia, and once in the Villa Albani. Mus. des Antiq., I. Pl. 48.

See JUPITER for the bas-relief of Thetis invoking aid for Achilles.

THOTHMES III. This Pharaoh came to the throne of Egypt in 1574 B. C., and occupied it with his brother, Thothmes II., for twenty-two years, and in 1552 B. C. he became sole ruler. He was great in peace and in war. He visited Nineveh, and built the granite sanctuary at Karnak. The obelisk known as Cleopatra's Needle, at Alexandria, was erected during his reign.

1. Head. Red granite, colossal; height, $10^{\text{ft}} = 2.865^{\text{m}}$

British Museum.

Found at Karnak; a portion of a standing statue about twenty-six feet high. It belongs to the second period of Egyptian art. The left arm and part of the shoulder of the statue is in the same collection. The left ear, chin, and beard-case are broken away, perhaps mutilated by Nebuchadnezzar, king of Babylon, of whom Jeremiah prophesied this thing (xliii. 13). The curious head-dress, or pschent, was a combination of the teshr, a red cap or crown of Lower Egypt, and the hut, a conical cap with a ball, the crown of Upper Egypt. The arm is ten feet long and sixty-one inches in circumference below the elbow; the mouth is a foot wide. Belzoni brought this head from Karnak.

TIBER. The famous little river on whose banks Rome was built had its river-god, the "Pater Tiberinus," whose aid was often invoked by the Romans who dwelt on its banks.

1. Statue. Pentelic marble; height, $4^{\text{ft}} 10^{\text{in}} = 1.472^{\text{m}}$; length of plinth, $10^{\text{ft}} 1\frac{1}{2}^{\text{in}} = 3.085^{\text{m}}$

Vatican.

As grand a work as the statue of the Nile, of which it is the mate. Tiber reclines on a she-wolf, who is suckling Romulus and Remus. He holds a cornucopia in his right hand and an oar in his left. The base is ornamented with bas-reliefs. Only some small projections, as the fingers and toes, etc., have been restored. A copy is in the Louvre. Vis., Mus. Pio-Clem., I. Pl. 38; Mus. des Antiq., I. Pl. 63.

TIBERIUS. Claudius Nero, a Roman emperor, successor to Augustus. Of a vile character. He died A. D. 37, in his 78th year.

1. Statue. Parian marble; height, $6^{\text{ft}} 8\frac{3}{4}^{\text{in}} = 2.056^{\text{m}}$

Vatican.

The head is replaced, and the right arm and fingers of the left hand are modern, so the identity of this statue with Tiberius is very uncertain. It was, however, found at Capri, in the emperor's pleasure-grounds. Mus. des Antiq., II. Pl. 34.

2. Bust. Greco; height, $1^{\text{ft}} 10\frac{1}{2}^{\text{in}} = 0.57^{\text{m}}$

Louvre.

Crowned with the civic crown of oak-leaves. Found at Gabii. The end of the nose and most of the bust are modern, but otherwise the sculpture is as fresh as if just from the artist's hand.

Cast, Bureau du Moulage. 8 f.

3. Bust. Pentelic marble; height, $2^{\text{ft}} 3\frac{1}{4}^{\text{in}} = 0.69^{\text{m}}$

Louvre.

Of superior merit to the preceding. The end of the nose, the chin, and much of the bust are modern. From the Villa Albani. Mus. des Antiq., III. Pl. 5 (2).

Cast, Bureau du Moulage. 8 f.

TORO FARNESE. Amphion and Zethus, to avenge their mother, Antiope, whom Lycus, their father, had displaced for Dirce, tied the latter to a wild bull.

1. Group. Marble; height, $11^{\text{ft}} 9^{\text{in}} = 3.325^{\text{m}}$; width, $9^{\text{ft}} 6^{\text{in}} = 2.725^{\text{m}}$ *Museo Nazionale, Naples.*

This remarkable group, cut from a single block of marble by Apollonius and Tauriscos, of Tralles in Lydia, is mentioned by Pliny. Zethus is high on a rock, and holds the bull by the nose and horn; Amphion is below attaching the rope to Dirce, who grasps the leg of Zethus in a supplicating manner.

Antiope stands behind, and a youth and dog complete the group. It has been restored by Battista Bianchi of Milan, by whom the head, bust, and arms of Dirce, the head and arms of Antiope, all but the trunk and one leg of both Zethus and Amphion, the legs of the bull, and the rope, were restored in the ignorant manner of his time.

Cast at Berlin. 1200 *thrs.* Various reductions have been made, and some of them are interesting, but none exact.

TRAGEDY. Melpomene was the Muse who presided over tragedy.

1. **Bust.** Very white marble ; height from the chest, $2^{\text{ft.}} 4^{\text{in.}} = 0.687^{\text{m.}}$ *Vatican.*

This bust, with one of Comedy, once adorned the entrance to the theatre of Hadrian's Tiburtine villa. Vis., Mus. Pio-Clem., VI. Pl. 10, p. 82.

TRAJAN. The adopted son of Nerva, and Emperor of Rome. He was distinguished for his virtues and moderation. His conquest of the Dacians was one of the chiefest of his military achievements. He died A. D. 117, in his sixty-fourth year.

1. **Statue.** Pentelic marble ; height, $6^{\text{ft.}} 10^{\text{in.}} = 2.11^{\text{m.}}$ *Louvre.*

The breastplate of the emperor is ornamented with the head of Isis rising from a crescent ; beneath this a trophy, to which are chained two barbarian captives ; the military cloak falls below his knees, and is gathered over the left arm. Found at Gabii, and once in the Villa Borghese. The nose, part of the neck, the entire right arm, the left forearm, the lower portion of the left leg, and portions of the drapery, are modern. The head is evidently that of Trajan, but the body may have been intended for Commodus or some other emperor. Mus. des Antiq., II. Pl. 42.

2. **Statue.** Pentelic marble ; height, $5^{\text{ft.}} 6^{\text{in.}} = 1.677^{\text{m.}}$ *Vatican.*

A seated figure in senatorial robes, to which a head of Trajan has been adapted. One or two busts are in the same collection. Vis., Mus. Pio-Clem., III. Pl. 7.

3. **Bust.** Carrara marble ; height, $1^{\text{ft.}} 7\frac{3}{4}^{\text{in.}} = 0.50^{\text{m.}}$ *Louvre.*

From the Villa Albani. Only the nose is restored. Cast, Bureau du Moulage. 8 *f.* Another bust, with a civic crown, is in the same collection, but it has been much restored. In the Louvre is also a statue called Trajan, but only the head is his. The breastplate is ornamented with a Triton's head and military trophies, and from the work it has been referred to the time of the earlier Cæsars.

4. **Bust.** Marble ; height, $2^{\text{ft.}} 5\frac{1}{2}^{\text{in.}} = 0.75^{\text{m.}}$ *British Museum.*

The breast is uncovered, and the head is not crowned. The tip of the nose and a portion of the right ear are the only restorations. Found in the Campagna di Roma in 1776.

Cast by Brucciani. 13 *s.*

5. **Bas-relief.** Marble ; height, $10\frac{1}{4}^{\text{in.}} = 0.26^{\text{m.}}$; width, $8^{\text{in.}} = 0.201^{\text{m.}}$ *Rome.*

A head from the famous Trajan's Column at Rome. Cast, Bureau du Moulage. 1 *f.* This column was covered with a spiral band of reliefs, representing Trajan's victories over the Dacians and other barbarians. Casts have been made of the whole series.

TRITON. A sea deity, son of Neptune. The name is usually applied also to mer-men, or monsters who have the body of a man and the tail of a dolphin, with the fore-feet of a horse. In many bas-reliefs these monsters are represented blowing conchs and sporting on the waves.

1. **Group.** Marble ; height, $6^{\text{ft.}} 11\frac{1}{2}^{\text{in.}} = 2.12^{\text{m.}}$ *Vatican.*

A Triton, mounted on a wave, is carrying away a female, who struggles to get free. Two Cupids on

the monster's tail laugh at her, and sign to her to keep silence. The Triton has pointed ears and small horns. From a channel opening between the legs of the Triton it is supposed to have formed the ornament of a fountain. It was found in a pozzuolana quarry, near the Porta Latina at Rome.

2. Torso. Marble; height, $3^{\text{ft}} 2\frac{1}{2}^{\text{in.}} = 0.98^{\text{m}}$ *Vatican.*

Perhaps the most charming representation of a Triton. His ears are pointed, and the nebride of a follower of Bacchus is knotted on his breast. The forearms are gone, and the pelvis and legs also.

3. Head. Grechetto; height, $2^{\text{ft}} 8^{\text{in.}} = 0.812^{\text{m}}$ *Vatican.*

Sometimes called Oceanus. The head is wreathed with grapes; two rounded horns are prominent; scales are over the eyebrows and beneath the lips, and two dolphins dart out from the beard. In spite of this strange union of fish with man, the sculpture is grand and majestic; the nose and mouth have been restored. *Mus. des Antiq.*, I. Pl. 66.

Cast by Malpieri.

ULYSSES. The famous ruler of Ithaca, and leader among the Greeks in the Trojan war, was yet more celebrated for his long wanderings on his return from that expedition. Ulysses, or Odysseus, returned to his home and to Penelope, his wife, unknown; only his faithful dog recognized him.

1. Bas-relief. Greco-duro; height, $6^{\text{ft.}} 3^{\text{in.}} = 1.905^{\text{m}}$; width, $1^{\text{ft.}} 10^{\text{in.}} = 0.56^{\text{m}}$ *Museo Nazionale, Naples.*

Ulysses, as a venerable man, leans on his staff, caressing his dog. *Mus. Borbon.*, XIV. Pl. 10.

2. Bas-relief. Marble; height, $1^{\text{ft.}} 11\frac{3}{4}^{\text{in.}} = 0.60^{\text{m}}$; width, $2^{\text{ft.}} \frac{1}{2}^{\text{in.}} = 0.62^{\text{m}}$ *Louvre.*

This charming little relief, once in the Villa Albani, represents Ulysses nude, except the cloak thrown over the left thigh, addressing the seer Tiresias, who is seated on a rock in the infernal regions. The hero rests his left foot on a rock, and holds in his right hand his unsheathed sword. Tiresias is wrapped in drapery, and his head veiled; he also holds a sceptre. The head and right lower leg and foot of Ulysses are poor restorations. *Mus. des Antiq.*, III. Pl. 23.

Cast, Bureau du Moulage. 5 f.

URANIA. The Muse who presided over astronomy. This was also one of the names of Venus.

1. Statue. Marble; height, $3^{\text{ft.}} 6\frac{1}{2}^{\text{in.}} = 1.082^{\text{m}}$ *Vatican.*

Urania is seated, holding in her left hand a globe, in the right a rod or pointer. Both arms and head have been restored; the latter is, however, an antique. This beautiful statue was found in 1774 at Tivoli. *Vis.*, *Mus. Pio-Clem.*, I. Pl. 25; *Mus. des Antiq.*, I. Pl. 47.

2. Statue. Carrara marble; height, $6^{\text{ft.}} 5\frac{3}{4}^{\text{in.}} = 1.975^{\text{m}}$ *Vatican.*

The draped figure which bears this name has had the head and both arms restored, so that there was nothing, when it was discovered, to indicate its subject; but, as a Muse of astronomy was wanting to complete the choir, the torso was restored accordingly. Such was the origin of a similar statue in the Louvre, to which Giradon has fitted a star-crowned head. *Mus. des. Antiq.*, I. Pl. 46.

VENUS. After Saturn had mutilated Uranus and cast the mutilated part into the sea, Venus arose from the waves, near the island of Cyprus. As the goddess of love, she of course magnified all the license of humanity, and her worship was so extensive that more statues remain than of any other deity, although a vast number were destroyed by the iconoclastic early Christians.

1. **Statue.** Marble ; height, 6^{ft.} 11¹/₂^{in.} = 2.12^{m.}

British Museum.

Townley Venus. Nude to the waist. This beautiful statue is in two pieces, joined within the edge of the drapery. Found in the ruins of the maritime Baths of Claudius, at Ostia, in 1776. The execution is of the highest order ; only the left arm, right hand, and the tip of the nose have been restored. Canova considered this the finest statue he had seen in England. *Dilettanti Soc.*, I. Pl. 41.

Cast by Brucciani. £ 5.

2. **Statue.** Greco-duro ; height, 6^{ft.} 10³/₄^{in.} = 2.10^{m.} Pl. 5, No. 28.

Louvre.

Venus d'Arles. As in the Townley Venus, the upper part of the body is nude. The arms have been restored by Giradon, — the left holding a mirror, the right the apple which Paris awarded to her beauty ; but Visconti thinks the left should rest on a spear, and the right hold the helmet of Mars, as Venus Victorious. It was found in 1651 at Arles, an old Roman station (Arelate). The head is exquisite, and shows a master hand, but the nude portion of the body is strangely flat and out of proportion with the lower half. *Mus. des Antiq.*, I. Pl. 14.

Cast, Bureau du Moulage. 150 f.

3. **Statue.** Parian marble ; height, 5^{ft.} 9¹/₄^{in.} = 1.76^{m.} Pl. 5, No. 27.

Louvre.

Venus Genetrix. Portions of the right hand and all the left hand have been restored after medals. The head has been broken off and replaced. One of the most completely draped statues of Venus. Once at Versailles. *Mus. des Antiq.*, I. Pl. 13.

Cast, Bureau du Moulage. 150 f. Reduction by Barbedienne, 2^{ft.} 2³/₄^{in.} = 0.68^{m.} 20 f. Cast by Brucciani, 2^{ft.} 4¹/₂^{in.} = 0.725^{m.} 12 s.

4. **Statue.** Grechetto ; height, 4^{ft.} 8^{in.} = 1.42^{m.}

Vatican.

Venus Anadyomene. Venus coming from the sea ; her drapery knotted about the waist, the upper part of the body nude, and the hands wringing out her tresses. One of the most perfect representations of this goddess. Visconti considers it a copy of a famous painting of Apelles. A similar treatment is seen in a bronze found at Herculaneum, now in the museum at Naples. *Vis., Mus. Chiaramonti*, Pl. 26, p. 215.

5. **Statue.** Pentelic marble ; height, 4^{ft.} 5^{in.} = 1.347^{m.}

Vatican.

Venus at her Toilet. This statue is a curious patchwork of antique fragments ; the head is in greco-duro, the torso and base in pentelic marble, and to these have been joined legs and drapery. The arms and feet are modern. The drapery is knotted at the waist, but is carelessly thrown aside, to display the legs from mid-thigh down ; the left hand holds an unguent vase, the right raises one of her tresses. *Vis., Mus. Chiaramonti*, Pl. 25, p. 209.

6. **Statue.** Marble.

Florence.

Venus Urania. Draped from the waist ; the right hand supports the drapery ; the left arm, which has a bracelet on the upper part, is raised above the head. The hair is knotted above a diadem. The nose is modern.

7. **Statue.** Parian marble ; height, 6^{ft.} 10¹/₄^{in.} = 2.09^{m.} Pl. 5, No. 29.

Vatican.

Venus of Cnidos. Praxiteles made two statues of Venus, — one draped, the other entirely nude. For each he demanded the same price. The Coans preferred the draped figure, as more decent, and the people of Cnidos bought the rejected one. They placed it in a temple open on all sides, and visitors from all nations were drawn to Cnidos. The Venus of Cos was forgotten, and King Nicomedes offered to pay the whole debt of Cnidos, which was large, if they would sell him the famous Venus. They refused, and, as Pliny says, they preferred to suffer everything ; and not without reason, for Praxiteles had by that statue ennobled Cnidos. It is thought that the present statue is a copy of that famous work ; the drapery now on the statue is of stucco, and represents a light bronze drapery, that might be removed or put on for decency. There are several copies at Rome, and one in the Glyptothek at Munich. In all these copies the head is much finer than the rest of the body. The ears are pierced

for ornaments; the armlet has a boss, or engraved stone. It is said that Praxiteles made a bronze copy of his great work, which was in Rome during the reign of Claudius, and destroyed when Rome was burned by Nero. The original marble was carried to Constantinople, and was also burned in the year 475, according to Cedrenus (*Compend. Histori.*, p. 351). A most beautiful head, once thought to be the original, is at Madrid.

8. **Statue.** Parian marble; height, 6^{ft} = 1.83^m. Pl. 5, No. 26. *Capitoline Museum, Rome.*

Venus of the Capitol. Of the same general character as the preceding, but showing more shame. The vase on which the drapery rests is the symbol of the bath, which is a chief support of beauty. The tip of the nose, the fingers of the right hand, and the thumb of the left, are modern. Several repetitions of this statue are in the museums of Europe. Mus. des Antiq., I. Pl. 11.

Cast by Malpieri, at Berlin. 35 *thrs.* Reduction, by Barbedienne, 2^{ft} 5½ⁱⁿ = 0.75^m. 20 *f.*

9. **Statue.** Marble; height, with plinth, 6^{ft} 10ⁱⁿ = 2.082^m. *British Museum.*

A copy of this same Capitoline Venus, presented to the Museum in 1834.

10. **Statue.** Parian marble; height, 5^{ft} 4½ⁱⁿ = 1.64^m. Pl. 5, No. 24. *Florence.*

Venus de Medici. The most famous female statue now in existence, ranking with the Apollo of the Belvedere. It is uncertain where it was found, but it was anciently in the Medici Gardens at Rome, and was moved to Florence in the seventeenth century. It bears an inscription on the plinth, *Cleomenes, son of Apollodorus the Athenian, made*; but this is misspelt, and Visconti believes that when the statue was restored by a Florentine artist at the time of its removal to that city, and the ancient plinth was enclosed in a new one, the ancient inscription was transcribed. The statue bears the marks of rough usage; breaks occur on the neck, across the waist, the middle of each thigh, the knees, middle of the right lower leg, at the ankles, and below the left shoulder. The left forearm and all the right arm are modern. The ears are pierced, and the left arm preserves the mark of the armlet.

Cast, Bureau du Moulage. 100 *f.* Reduction, by Barbedienne, 2^{ft} 1¼ⁱⁿ = 0.64^m, 20 *f.*; by Brucciani, 10 s. 6 *d.*

11. **Statue.** Pentelic marble; height, 3^{ft} 1¾ⁱⁿ = 0.96^m. *Vatican.*

Venus at the Bath. Also called the *Crouching Venus*. The goddess has just come out of the bath; the left knee is raised, the right depressed; the left arm rests across the thigh on the same side, and the right hand is raised to the opposite shoulder. The end of the right foot, the left hand, the right forearm, and the upper part of the head, are modern. For beauty of workmanship this statue will take the highest rank, and the attitude is more pleasing than that of the Venus de Medici. The antique plinth, which was found with it at Salone, on the road from Rome to Palæstrina, bears the inscription, *Boupalos made*; but this is evidently not the distinguished sculptor of that name, for he belongs to a far earlier period of art than does this statue. Mus. des Antiq., I. Pl. 15.

Cast, Bureau du Moulage. 25 *f.* Reduction, by Barbedienne, 1^{ft} 2ⁱⁿ = 0.355^m. 15 *f.*

12. **Statue.** Parian marble; height, 2^{ft} 1½ⁱⁿ = 0.648^m. *Louvre.*

Venus at the Bath. The action of the lower half of the body is the same as in the preceding statue, but the arms are quite different; the left hand is placed under the right armpit, and the right arm, bent at the elbow, is raised. The end of the nose and right hand, the left arm and lower leg, end of foot, and half the thigh, are modern. What is ancient is delicately and pleasingly sculptured. Another Venus, quite like that in the Vatican, is in the Florence Gallery. The right arm, however, has an armlet, and the hand is placed lower down on the left shoulder. The fingers of the left hand seem to have been restored. Mus. des Antiq., I. Pl. 16.

13. **Statue.** Greco-duro; height, 3^{ft} 8ⁱⁿ = 1.117^m. *Museo Nazionale, Naples.*

Crouching Venus with Eros. Once in the Farnese collection. (Mus. Borbon., XIV. Pl. 26.) A similar one is or was in the Ludovisi Gardens at Rome.

14. Statue. Parian marble; height, 7^{ft.} 1^{in.} = 2.16^{m.} Pl. 5, No. 25.*Louvre.*

Venus of Milo. This well-known statue was found, in 1820, by a peasant, in an excavation on the island of Milo, the ancient Melos. It was purchased and removed to the Louvre in 1821, under the supervision of M. Clarac. When found it was in two large pieces and several fragments; the knot of hair on the back of the head was broken off in the removal from the place of discovery to the Turkish vessel on which it was first embarked. It was evidently made in two pieces, as the blocks are not of exactly the same marble, the surfaces in contact are hollowed slightly, and the remains of two holes which once held tenons of iron are visible. Why the sculptor used two pieces in a country where marble of suitable size was easily attainable, may never be discovered. The division occurs about the waist, where the plaster casts are usually separated. The plinth and left foot, as well as the arms, the tip of the nose, and a part of the lips, were gone; and M. Clarac undertook to restore the plinth, foot, and the damaged portions of the face. The iron tenons had fractured the marble of the upper block, and the pieces detached were not well fitted, and wedges of wood were placed between the portions, which gave the figure a curious position, in which the equilibrium of the upper half was rendered somewhat unstable, as the plane of separation was some six degrees out of the horizontal. Plaster concealed the joints, and in this condition the statue was for half a century the admiration of all who visited the Louvre, and casts and reductions innumerable made the statue familiar all over the civilized world. During the siege of Paris by the Prussians, the Venus was carefully boxed and placed beneath the surface of the earth, to guard it both from shells and actual robbery. The moisture removed the plaster, and the marble, when restored to daylight, was in the same condition as when first discovered. M. Félix Ravaisson, the accomplished keeper of the antiques at the Louvre, examined the statue anew; and, in a report made to government, as well as in a most interesting pamphlet published in 1871 (Paris, Hachette, *La Venus de Milo*), urges that the ancient and exquisite marble be left unharmed by the hand of a restorer, as have been the Theseus and the Parthenon marbles of the British Museum. The suppression of the wooden wedges and the elevation of the plinth has restored the figure to its equilibrium, and no one who sees the casts of the two positions side by side in the basement of the Louvre can regret the change. The nose and lips were necessary restorations, but the foot and its support, whatever that may have been, are not needed to give the noble sculpture all its grace and attractiveness.

What was the statue originally intended for? Could the pure and grand countenance have been intended for that of the goddess of love? In the museum at Brescia is a statue which has been restored as a Victory with wings, in which the action is almost identical with that of this Venus. On the raised left thigh rested a shield, supported by the outstretched left arm, while the right hand inscribed on its surface the names of conquering heroes; the left foot rests on a helmet. Admirable and fitting as this restoration is, it is still but a restoration, and M. Ravaisson claims a better interpretation for the remnant in his collection. Referring to the many representations of Venus and Mars both in sculpture and painting, he shows, with much probability, that the Venus of Milo once formed part of such a group, — Love disarming War, the loveliest attributes of woman restraining the rude hand of man, or, it may be, the token of the family where woman is supreme. It must be remembered that, according to many authorities, Mars was the lawful husband, not the adulterous lover, of Venus. Of these two interpretations the reader must make choice, for no one could imagine the head to be that of the Cyprian Venus.

Casts of both forms at the Bureau du Moulage. 120 *f.* A good cast of the old position at Garey's, Boston. Reduction, by Barbedienne, 2^{ft.} 9¹/₂^{in.} = 0.85^{m.} 20 *f.* An excellent cast of the same size, by Gherardi. 10 *f.* Smaller reductions are numerous. The bust at the Bureau (height, 2^{ft.} 3¹/₂^{in.} = 0.70^{m.}). 8 *f.* Reduction of statue, by Brucciani (3^{ft.} = 0.915^{m.}), 10 *s.* 6 *d.*; of bust alone (1^{ft.} 1^{in.} = 0.33^{m.}), 3 *s.* 6 *d.*

15. Statue. Parian marble; height, 4^{ft.} 5^{in.} = 1.422^{m.}*Museo Nazionale, Naples.*

Venus Callipygos. A beautiful female, clothed in a loose, long tunic, which she raises in the most graceful manner, so as to entirely expose her posteriors. Her head is inclined backwards, to view what she has exposed. The beauty of this statue has caused casts to be sought for every museum in Europe. Once in the Farnese Palace at Rome. The head seems to be modern, as is the right leg below the knee. Roux, *Herculaneum et Pompeii*, VIII. Pl. 35.

16. Statue. Marble.

Florence.

This so-called Venus is seated on a rock, her left leg crossed upon her right knee, and her right hand clasping her left ankle. The body is draped from the waist down. Both feet, the head, and a portion of each arm, have been refitted.

17. Statue. Marble.

St. Petersburg.

Resembling the Venus de Medici. Found, in 1859, near the Porta Portese, at Rome.

18. Statue. Marble ; height, 5^{ft.} 5^{in.} = 1.65^{m.}

Vatican.

Venus Victrix. Found at Otricoli in a very dilapidated condition. A draped figure, resting her left hand on a helmet supported on a pillar ; a palm-branch is in the right. Of ordinary workmanship, but of pleasing conception. Vis., Mus. Pio-Clem., II. Pl. 22, p. 182.

19. Group. Marble, height, 6^{ft.} 11^{in.} = 2.104^{m.}

Museo Nazionale, Naples.

Venus and Eros. Venus is draped from the waist down, and the position closely resembles that of Venus of Milo. The beautiful head bears a coronet. The winged figure of Eros has been added to this statue since its discovery. The head is cast alone. Mus. Borbon., III. Pl. 54.

20. Statue. Marble ; height, 5^{ft.} 5^{in.} = 1.65^{m.}

Berlin.

Half draped.

Cast. 35 *thrs.* The head alone (9¹/₂^{in.} = 0.241^{m.}). 2 *thrs.*

21. Statue. Parian marble ; height, 6^{ft.} = 1.83^{m.}

Louvre.

Venus Victrix. A nude figure. The support is formed by a group of armor and a Cupid raising a helmet above his head. Venus is arming herself. The end of the sword is said to be the only modern restoration, but the whole surface seems to have been worked over. Mus. des Antiq., I. Pl. 17.

22. Statue. Parian marble ; height, 6^{ft.} 1¹/₂^{in.} = 1.841^{m.}

Louvre.

Similar to the Medicean and Capitoline Venus. With the left hand she attempts to cover her nakedness with a bit of drapery. The statue bears the inscription, *Menophantes made after the Venus in Troas.* The right arm is modern. Mus. des Antiq., III. Pl. 5 (1).

23. Statue. Greco ; height, 4^{ft.} 1³/₄^{in.} = 1.26^{m.}

Louvre.

Venus coming from the Bath. Her right elbow is raised above her head, and the left hand draws the drapery around her person. The head, both arms, both feet, the left lower leg, and most of the drapery, are restorations. Other Venuses are in this collection, but none of especial interest.

24. Torso. Marble ; height, 2^{ft.} 5¹/₂^{in.} = 0.75^{m.}

British Museum.

The remains of a statue of fine execution, which was broken to pieces in the fire at Richmond House in 1791. Townley Gallery, I. p. 268.

Cast by Brucciani. 9 s.

25. Term. Marble ; height, 3^{ft.} = 0.912^{m.}

British Museum.

Venus Architis. A curious female figure, human to the waist, and terminating in a prismatic support. The head and whole upper portion of the figure are wrapped in a cloak, leaving only the face visible. Found, in 1775, about six miles from Tivoli, in the same place that the Crouching Venus, now in the Vatican, was found. The ancient surface is well preserved ; only a small portion of the end of the term is modern. Dilettanti Soc. Sculptures, I. Pl. 58 ; Townley Gallery, I. p. 263.

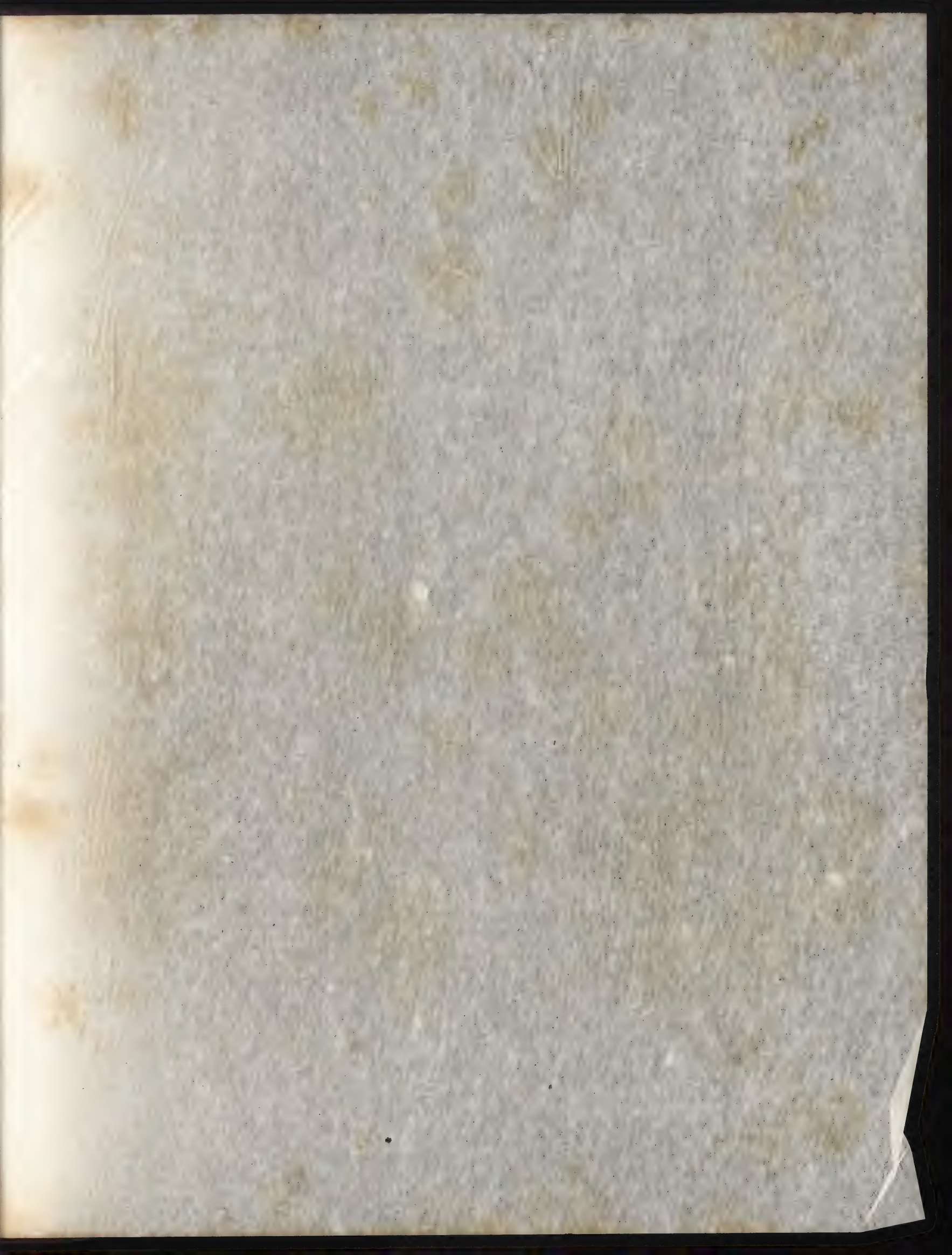
Cast by Brucciani. 12 s.

26. Torso. Marble ; height, 1^{ft.} 1^{in.} = 0.33^{m.}

British Museum.

Purchased by Townley in Rome, of Cavaceppi, in whose possession it had been for some years.

Cast by Brucciani. 5 s.





NARCISSUS, NAPLES.



THE GRINDER, NAPLES.



DANCING FAUN, NAPLES.



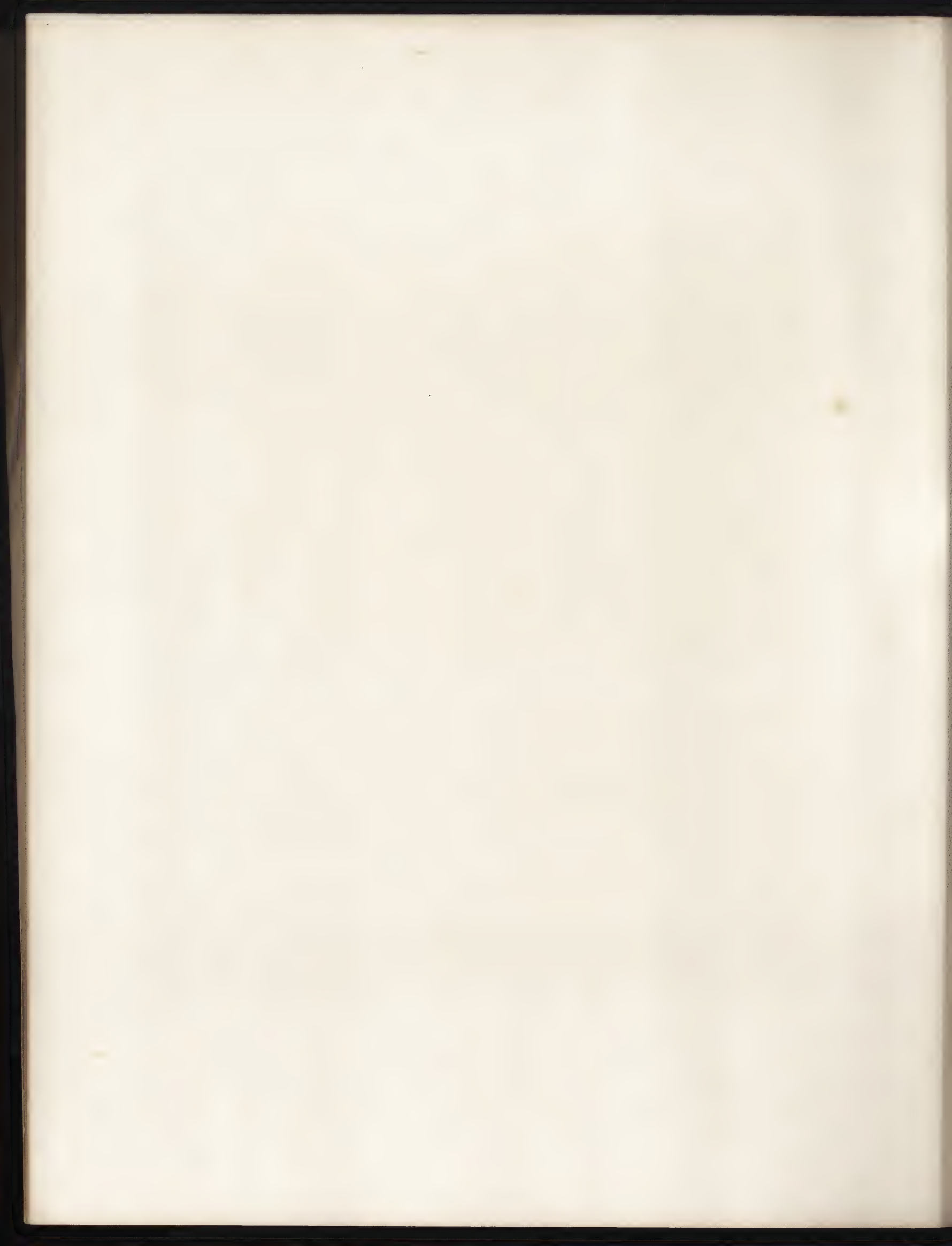
ELECTRA AND ORESTES.



THE WRESTLERS, FLORENCE.



JUNO, N.



27. Bust. Greco-duro.

Vatican.

Found near the Baths of Diocletian at Rome. The end of the nose has been restored. Vis., Mus. Chiaramonti, Pl. 27, p. 221.

28. Bust. Marble.

Vatican.

Venus Termini. A pleasing, but rather sensuous head.

29. Bust. Pentelic marble; height, 3^{ft.} 3^{in.} = 0.992^{m.}

Louvre.

Venus of Cnidos. A fine head, once in the Villa Borghese. The entire bust is a restoration of a bad design. Mus. des Antiq., I. Pl. 69.

Cast, Bureau du Moulage. 12 f.

30. Bust. Parian marble; height of head, 9¹/₂^{in.} = 0.243^{m.}

Louvre.

Venus Eustephanos. The head bears a rich crown, from which the name; the nose, lips, and part of the bust are modern. Mus. des Antiq., I. Pl. 70.

31. Bust. Grechetto.

Louvre.

Found, in 1823, at the Theatre at Arles.

32. Bust. White limestone.

Berlin.

A colossal bust, found at Cyprus. The ears have ear-rings, and the head is crowned.

33. Statue. Marble; height, 3^{ft.} 6^{in.} = 1.066^{m.}

British Museum.

Venus disrobing for the Bath. Found in an ancient bath at Ostia.

Cast by Brucciani. £ 1.

34. Statuette. Bronze; height, 1^{ft.} 9¹/₂^{in.} = 0.597^{m.}

British Museum.

Venus stooping to adjust one of her Sandals.

35. Statuette. Bronze.

British Museum.

Venus arranging her Tresses. From the Pourtales collection. These two bronzes are gems.

36. Bust. Marble.

British Museum.

From the Hamilton collection.

Cast by Brucciani. 6 s.

37. Statue. Marble of Hymettus; height, 5^{ft.} 4^{in.} = 1.625^{m.}

Glyptothek, Munich.

The head is too large for the figure.

38. Statuette. Grechetto; height, 1^{ft.} 10^{in.} = 0.56^{m.}

Museo Nazionale, Naples.

Venus Genetrix. Once in the Farnese collection. Mus. Borbon., XIV. Pl. 23.

39. Statuette. Luna marble; height, 2^{ft.} 2¹/₂^{in.} = 0.672^{m.}

Museo Nazionale, Naples.

See also MARS AND VENUS; ALTAR OF THE TWELVE GODS; NYMPH.

VERTUMNUS. A Roman deity, presiding over orchards and the spring season; husband of Pomona.

1. Statue. Carrara marble; height, 2^{ft.} 2^{in.} = 0.66^{m.}

Glyptothek, Munich.

The head is crowned with pine; in his nebride he carries fruits. A dog is at his feet.

2. Statue. Parian marble; height, 6^{ft.} = 1.83^{m.}

Louvre.

The nebride is thrown over his left arm, and is filled with fruits, wheat, pomegranates, grapes, etc. The head is bearded and crowned with pine. Boots, called perones, worn by countrymen, are on his feet. The arms, the tip of the nose, and the fold of the nebride on the left thigh, are modern.

3. Statue. Carrara marble; height, 6^{ft} 6ⁱⁿ = 1.98^m*Glyptothek, Munich.*

The bearded head is crowned with ivy, and long locks hang down on the shoulders. A curiously ribbed shirt covers the boots to the ankles and the arms to the elbows; over this is the nebride, the head of the animal hanging in the front of the waist; the legs, especially the knees, are well defined through the drapery; the left hand holds a pitcher, the right a patera; the feet are sandalled. A pleasing, although stiff and archaic statue. Clarac, 696 A, 1641.

VERUS, LUCIUS CEIONIUS COMMODUS. A Roman emperor, the adopted son of Marcus Aurelius, and husband of that emperor's daughter Lucilia. He died A. D. 169, in his thirty-ninth year. He was noted for his extravagance and debaucheries. At one entertainment, where only twelve guests assembled, he spent more than \$160,000; every vessel that the guests touched they carried away with them. His fondness for his horse induced him to have a gold statue of him made; and the animal was fed with almonds and raisins from the emperor's own hand, and clothed in purple.

1. Statue. Marble.*Museo Nazionale, Naples.*

In military costume; two griffons and Medusa's head ornament the breastplate; richly ornamented boots are on his feet.

2. Statue. Marble.*Museo Nazionale, Naples.*

Nude; the robe covering the left shoulder and arm. This statue has been much broken; the head, both lower legs, and the trunk have been refitted, — the latter by a transverse fracture extending across the left thigh; the right arm is modern.

3. Statue. Marble.*Vatican.*

Nude; the right arm is raised, the left holds a winged Victory, mounted on a globe. A fine design.

4. Statue. Marble; height, 7^{ft} 4ⁱⁿ = 2.235^m*Vatican.*

In armor; the breastplate decorated with a winged Fortune. The head has been fitted to the torso; the arms and lower legs are modern. Vis., Mus. Pio-Clem., II. Pl. 50.

5. Statue. Grechetto; height, 8^{ft} = 2.44^m*Vatican.*

Nude; a cloak thrown over the breast and shoulders and around the left forearm. A helmet, with Pegasus upon it, is at his feet. The face is without a beard. Found at Palæstrina. Not of a high style of sculpture. Perhaps it was made after the emperor had shaven his chin, in easy compliance with the demands of a courtesan at Antioch. Vis., Mus. Pio-Clem., III. Pl. 9.

6. Bust. Parian marble; height, 2^{ft} 9ⁱⁿ = 0.84^m*Vatican.*

The beard is short, and the bust is clothed with a military cloak, or paludamentum. Found at Roma Vecchia, near Porto Maggiore. Vis., Mus. Pio-Clem., VI. Pl. 51.

7. Bust. Marble; height, 3^{ft} 1ⁱⁿ = 0.94^m*British Museum.*

Similar to the preceding, but with a longer beard. Once in the Mattei collection at Rome.

8. Bust. Corallitic marble; height of head, 1^{ft} 10ⁱⁿ = 0.555^m*Louvre.*

Found at Acqua Traversa, on the Via Cassia, in the ruins of a villa belonging to the emperor. In a perfect state of preservation, and one of the finest heads of Lucius Verus. The bust is modern.

9. Bust. Marble; height, 4^{ft} 3¹/₄ⁱⁿ = 1.30^m*Louvre.*

Found at Roma Vecchia. Once in the Villa Borghese. Considered one of the most excellent of the many busts of this emperor in this and other collections. Mus. des Antiq., III. Pl. 7.

Cast, Bureau du Moulage. 40 f. A mask is cast by Brucciani, 5 s., which presents an admirable face. Bronzes, by Barbedienne, in several sizes of the Acqua Traversa head, as well as that found at Roma Vecchia.

VESPASIAN. Titus Flavius, a Roman emperor of obscure family, the first who died a natural death, and the first who was succeeded by his son. He commenced the siege of Jerusalem, which was completed by his son Titus. After a reign of ten years he died, A. D. 79, in his seventieth year.

1. **Bust.** Bronze; height, about 2^{ft.} - 0.612^{m.} *Louvre.*

Crowned with laurel. Not of first-rate workmanship. Another bust, in black basalt, was once at Strawberry Hill. Others are in the Capitoline Museum and elsewhere. Mus. des Antiq., II. Pl. 79.

VESTA. Daughter of Rhea and Saturn. The Greek Hestia. The goddess of fire, in whose temple lamps ever burned. No male was admitted to the sacred enclosure, and if careless Vestals allowed the flame to be extinguished, it was rekindled by the rays of the sun.

1. **Statue.** Marble. *Museo Torlonia, Rome.*

Hestia Giustiniani, of the ancient Attic school of sculpture; the lower half of the figure resembles a fluted column, so regular and stiff are the folds of the drapery. The head is covered with a veil, and the left hand is raised. A most interesting statue, perhaps of the style of Calamis.

VICTORY. A deity called by the Greeks Niké. A golden statue of her, weighing three hundred and twenty pounds, was presented to the Romans by Hiero, king of Syracuse. A temple was erected to her on the Acropolis at Athens. As statues are rare, it is probable that they were usually in bronze.

1. **Statue.** Marble; height, 4^{ft.} 6³/₄^{in.} = 1.394^{m.} *Vatican.*

A beautiful partially draped figure. Her left foot rests on the prow of a vessel; her right hand holds a wreath, the left is raised above her head; she is winged, and a fillet is bound around her flowing hair. The wreath has been restored after ancient medals. Vis., Mus. Pio-Clem., II. Pl. 11, p. 85.

2. **Statue.** Gilded bronze; height, 4^{ft.} 2^{in.} = 1.27^{m.} *Berlin Museum.*

A figure standing on a ball, marked with an inscription.
Cast, Berlin. 30 *thrs.*

3. **Statue.** Greco-duro; height, 2^{ft.} 9¹/₄^{in.} = 0.846^{m.} *Louvre.*

Similar to the preceding, but the left hand places a wreath on her own head, and the foot rests on a trophy. Both arms, the upper part of the wings, the nose, neck, and parts of the drapery, have been restored. Mus. des Antiq., III. Pl. 15.

4. **Bas-relief.** Pentelic marble; height, 3^{ft.} 1^{in.} = 0.94^{m.}; width, 1^{ft.} 7¹/₂^{in.} = 0.496^{m.} *Athens.*

The temple of Niké apteros on the Acropolis dates a little subsequent to the Parthenon, but the bas-reliefs which have survived show the most exquisite art. They are unfortunately but fragments. One presents two female figures holding a bull; another (the present), a Victory in light and graceful drapery, with extended arms. The wings, head, and left arm are gone, and also the right arm below the elbow.

Cast at Berlin. 3 *thrs.*

5. **Bas-relief.** Pentelic marble; height, 3^{ft.} = 0.915^{m.}; width, 2^{ft.} 8^{in.} = 0.813^{m.} *Athens.*

Victory adjusting her right sandal; a figure of the most exquisite grace. The head and left hand are gone. This with the preceding came from the breast-wall of the temple on the Acropolis.

Cast, Berlin. 5 *thrs.*

- 6. Bas-relief.** Pentelic marble; height, $1^{\text{ft.}} 5^{\text{in.}} = 0.431^{\text{m}}$; width, $2^{\text{ft.}} 7\frac{1}{2}^{\text{in.}} = 0.8^{\text{m}}$ *Athens.*
Cast, Berlin. 2 *thrs.*
- 7. Group.** Marble; height, $2^{\text{ft.}} = 0.61^{\text{m}}$; length, $4^{\text{ft.}} = 1.22^{\text{m}}$ *British Museum.*
A winged Victory immolating a bull. Victory is partly draped, presses her left knee upon the bull's back; the left hand pulls back the victim's head, and the right holds a dagger. Found with a similar group, in 1773, in the ruins of the Villa of Antoninus Pius near Lanuvium.
Cast by Brucciani. £ 3 10 s.
- 8. Statuette.** Marble; height, $3^{\text{ft.}} = 0.917^{\text{m}}$ *British Museum.*
A portion of a keystone of an arch formed of a double volute, the lower scroll turning upward and forming a pedestal for a winged Victory, completely draped, who is attached only by her feet and the tip of her wings. The head and the left forearm, which holds a wreath, are modern. Found near Frascati, twelve miles from Rome. Townley Gallery, II. p. 86.
Cast by Brucciani. £ 1 10 s.
- 9. Bas-relief.** Marble; height and width, $2^{\text{ft.}} \frac{3}{4}^{\text{in.}} = 0.63^{\text{m}}$ *British Museum.*
Victory, standing by an altar, pours a libation to Apollo Musagetes. The two figures stand between two columns. Many similar reliefs exist, and the lower portion of this has been repaired after some in the Albani collection. Townley Gallery, II. p. 113.
Cast by Brucciani. 10 s.
- 10. Bas-relief.** Marble; height, $1^{\text{ft.}} 4\frac{1}{2}^{\text{in.}} = 0.42^{\text{m}}$; width, $1^{\text{ft.}} 5\frac{3}{4}^{\text{in.}} = 0.45^{\text{m}}$ *Louvre.*
Victory and Apollo as in the preceding, but the style is more archaic; the folds of the drapery are stiff, and the edges arranged in a zigzag; the altar is absent, and the bell of the tripod ornamented with leaves is between the figures. Mus. des Antiq., III. Pl. 26 (6).
Cast, Bureau du Moulage. 4 f.
- 11. Bas-relief.** Marble; height, $1^{\text{ft.}} 7\frac{1}{4}^{\text{in.}} = 0.79^{\text{m}}$; width, $2^{\text{ft.}} = 0.61^{\text{m}}$ *Louvre.*
In this relief Diana stands behind Apollo. The Victory stands by the altar. The execution is fine, and the relief is in a perfect state of preservation. Mus. des Antiq., III. Pl. 26 (5).
Cast, Bureau du Moulage. 4 f.
- 12. Bas-relief.** Marble; height, $1^{\text{ft.}} 10\frac{1}{2}^{\text{in.}} = 0.572^{\text{m}}$; width, $2^{\text{ft.}} \frac{3}{4}^{\text{in.}} = 0.63^{\text{m}}$ *Louvre.*
Victory, Bacchus, and Diana. The sister of Apollo holds his place here and receives the libation; she stands closer to Victory than Apollo does in the other relief. Bacchus is entirely nude, having thrown back his cloak. A dog stands at the feet of Diana. Victory wears a bracelet on her left arm. The figure of Bacchus is mostly modern, and the whole of this beautiful relief has been retouched by the restorer. From the Villa Albani. Mus. des Antiq., III. Pl. 26 (3).
Cast, Bureau du Moulage. 6 f.
- 13. Bas-relief.** Marble; height, $2^{\text{ft.}} 1\frac{3}{4}^{\text{in.}} = 0.655^{\text{m}}$; width, $3^{\text{ft.}} 6\frac{3}{4}^{\text{in.}} = 1.087^{\text{m}}$ *Louvre.*
A landscape, presenting the Temple of Apollo, with Victory in the foreground by an altar, as in the preceding reliefs, and Apollo, Diana, and Latona. The mother bears a sceptre, Diana a torch and bow, and Apollo the lyre. Mus. des Antiq., III. Pl. 26 (1).
- 14. Bas-relief.** Marble; height, $1^{\text{ft.}} 4\frac{1}{2}^{\text{in.}} = 0.419^{\text{m}}$; width, $1^{\text{ft.}} 5\frac{1}{4}^{\text{in.}} = 1.437^{\text{m}}$ *Louvre.*
Victory and a Warrior. Between them a trophy, surmounted by a statue of Pallas or Bellona, and intertwined by a serpent. It is much worn, and although the style resembles that of the preceding choragic relief, it seems rather to denote a military than a musical victory. Here Victory is larger than the warrior, but in the preceding compositions she was always smaller than the gods, to denote her inferiority. Mus. des Antiq., III. Pl. 26 (8).
- 15. Bas-relief.** Pentelic marble; height, $3^{\text{ft.}} 1^{\text{in.}} = 0.94^{\text{m}}$; width, $3^{\text{ft.}} 7^{\text{in.}} = 1.09^{\text{m}}$ *Louvre.*
Victory slaying a Bull. Similar to the statues in the British Museum, but more beautiful. Both

arms are extended, the left holding the horns, the right a dagger. From the Villa Borghese. Once part of a triumphal monument, as is indicated by the elaborate carving of the plinth. Mus. des Antiq., III. Pl. 15.

16. Bas-relief. Marble; height, $2^{\text{ft}} 6\frac{1}{2}^{\text{in.}} = 0.776^{\text{m}}$; width, $1^{\text{ft.}} 11\frac{1}{4}^{\text{in.}} = 0.588^{\text{m}}$. *Louvre.*

A draped figure of Victory is kneeling, and supporting on her right knee a candelabrum. An excellent work of elevated Greek style. Mus. des Antiq., III. Pl. 15. *See also the NIKÉ OF THE PARTHENON.*

VITELLIUS. Aulus Vitellius, son of Lucius, was born A. D. 15. By subserviency to the vilest debaucheries he became in his youth the favorite of Tiberius at Capreae, and then of Caligula, Claudius, and Nero. By the defeat of Otho he became Emperor of Rome. His wickedness and sensuality were remarkable even for a Roman emperor, and his gluttony and extravagance roused the indignation of the people, and he was torn from beneath the servant's bed where he had hidden, and dragged naked through the streets. His mutilated body was at last thrown into the Tiber. Thus he perished, A. D. 69, after an inglorious reign of less than a year. It is said that at one of his feasts more than a thousand different kinds of cooked fish were served.

1. Bust. White marble; height, $2^{\text{ft}} 6^{\text{in.}} = 0.762^{\text{m}}$. *Glyptothek, Munich.*

Clothed with the paludamentum, or military cloak.

2. Bust. Parian marble; height, $2^{\text{ft}} \frac{1}{2}^{\text{in.}} = 0.622^{\text{m}}$. *Louvre.*

Clarac, Pl. 1106, n. 72.

Cast, Bureau du Moulage. 5 f.

3. Bust. Yellow marble; height, $1^{\text{ft.}} 1^{\text{in.}} = 0.28^{\text{m}}$. *British Museum.*

This small bust is clothed in the paludamentum. It was identified from coins. The bust is in darker marble.

VULCAN. The son of Juno alone, who wished thus to imitate the generation of Pallas. For attempting to deliver his mother, whom Jupiter had bound with a golden chain, he was kicked down from Olympus, and after falling nine days he came to the island of Lemnos, where the inhabitants, who saw him coming, caught him as he fell; but he broke a leg in arriving. As the god of fire he had forges under the volcanoes known to the ancients, and a chief one under Ætna, where, with his workmen, the Cyclops, he forged Jove's thunderbolts and armor for the gods and heroes. He was the husband of Venus. His statues are usually distinguished by the round cap on his head and the tongs in his hand. He is seldom represented as deformed.

1. Bust. Parian marble; height, $1^{\text{ft.}} 7^{\text{in.}} = 0.482^{\text{m}}$. *Glyptothek, Munich.*

The conical cap (pileus) indicates the subject. From the Vescovali collection at Rome.

2. Bas-relief. Marble; height and width, $2^{\text{ft.}} \frac{1}{2}^{\text{in.}} = 0.622^{\text{m}}$. *Vatican.*

Vulcan, naked to the waist, is chiding Venus, who holds her drapery over her mouth to conceal her laughter. A head of Ceres appears between the two. The head of Vulcan, the first three fingers of the right hand, and the portion of the relief below the chin of Ceres, are modern. Found at Ostia.

3. Bas-relief. Marble; height, $2^{\text{ft.}} 1\frac{1}{2}^{\text{in.}} = 0.65^{\text{m}}$; width, $3^{\text{ft.}} 6\frac{3}{4}^{\text{in.}} = 1.086^{\text{m}}$. *Louvre.*

The Forge of Vulcan. The god is seated in a chair, at work on a shield which a naked faun holds before him. On the floor at his side a workman is polishing a leg piece; on the left an old man is

putting the finishing touches on a helmet, while a playful faun, half hidden behind a screen, is pulling his conical cap off. The design is admirable, the work poor. From the Villa Borghese. Mus. des Antiq., III. Pl. 4.

WARRIOR. The military achievements of both Greeks and Romans were celebrated and commemorated by monumental trophies. Several of the statues that ornamented such trophies have been called and have here been described as gladiators.

1. **Statue.** Marble of Luni; height, 2^{ft.} 5½^{in.} = 0.75^{m.} Vatican.

Phrygian warrior, so called. He is entirely nude, and has fallen on his left knee. The left hand rests on the ground for support; the right arm is raised above his head, which is covered with the Phrygian cap, and the right knee is raised. A beautiful statue of peculiar action. The arms and lower legs are restorations. Vis., Mus. Pio-Clem., III. Pl. 50, p. 247.

2. **Statue.** Parian marble; height, 2^{ft.} 9^{in.} = 0.839^{m.} Louvre.

From the Villa Borghese. He has fallen on his left knee, and there is a severe wound in the inside of the left thigh. His shield is beneath him, and he is defending this with both arms. Entirely nude. The right leg from the knee to the ankle, the right arm from the deltoid, most of the left arm, and part of the feet, are modern. Mus. des Antiq., III. Pl. 16.

See also MENELAUS, GLADIATOR, GAUL, PARTHENON.

WOLF. The foster-mother of Romulus and Remus would naturally be regarded with respect by the descendants of the first king of Rome.

1. **Statue.** Bronze; height, 3^{ft.} = 0.916^{m.}; length, 4^{ft.} 9^{in.} = 1.447^{m.} Capitoline Museum, Rome.

A curious Etruscan figure. The babes now with it are supposed to have been added in the fifteenth century. Micali, Monumenti Antichi, Pl. 42; Rhigetti, II. Pl. 203.

WRESTLERS. Among the ancient gymnasts wrestling enjoyed a high place, and no exercise was complete without it. The wrestlers were naked, and rubbed with dust and oil.

1. **Group.** Marble; height, 3^{ft.} 3½^{in.} = 1.0^{m.}; length, 3^{ft.} 11¼^{in.} = 1.20^{m.} Pl. 12, No. 64. Florence.

This well-known group has been by some considered a part of the Niobe family. The heads are ancient, but have been adapted from some other statues. The arms and thighs have been much broken.

Cast, Bureau du Moulage. 120 f. Reduction by Barbedienne, 1^{ft.} 3¾^{in.} = 0.40^{m.} 20 f. An excellent one by Gherardi, the same size. 10 f.

2. **Bas-relief.** Greco; height, 1^{ft.} 11½^{in.} = 0.597^{m.}; width, 1^{ft.} 10^{in.} = 0.557^{m.} Vatican.

A beautiful relief, once the end of a sarcophagus probably. Two youths are joining arms, with their heads touching. They stand between two crowned and bearded hermes, and a winged Victory is on a low rock in the background. Vis., Mus. Pio-Clem., V. Pl. 37.

XANTHIAN MARBLES. Xanthus was the capital of Lycia in Asia Minor, and after several partial destructions was finally destroyed in the year 40 B. C. by Brutus and Cassius. The country was almost forgotten until explored by Sir Charles Fellows, who discovered the remains of thirteen ancient cities, all abounding in sculptured fragments. Xanthus he describes as follows: "The ruins are wholly of temples, tombs, triumphal arches, walls, and a theatre. The site is extremely romantic, upon beautiful

hills, some crowned with rocks, others rising perpendicularly from the river, which is seen winding its way down from the woody uplands, while beyond, in the extreme distance, are the snowy mountains in which it rises. On the west the view is bounded by the picturesquely formed but bare range of Mt. Cragus, and on the east by the mountain chain extending to Pátara. A rich plain, with its meandering river, carries the eye to the horizon of the sea towards the southwest."

The antiquities collected by this explorer were placed in the British Museum. The tombs discovered were of the most peculiar construction, and models of two of them are in this collection. One called the "Harpy Tomb," from the woman-headed monster sculptured on the frieze, was a small chamber seven feet square, and cut out of a single stone weighing from fifteen to twenty tons. This was placed on a solid rectangular shaft seventeen feet high. Cast by Brucciani. £9. This tomb was never finished, and has apparently served some hermit for an asylum. On the bas-reliefs on the north and west sides the Harpies are seen carrying off the daughters of Pandarus, an early Lycian king. The work dates from about 500 B. C.

1. Bas-relief. Marble.

British Museum.

	£	s.	d.
1 A. Youth offering a cock to a bearded, seated deity (3 slabs),	2	10	0
1 B. Ceres, Persephone, Three Hours, and a Cow (4 slabs),	2	10	0
1 C. Male seated figure, giving a helmet to a young warrior. Harpies carrying off the daughters of Pandarus (3 slabs),	2	10	0
1 D. Female figure bringing offerings to seated deity. Harpies with the daughters of Pandarus,	2	10	0
17. A religious procession,	1	1	0
18. A religious procession,	0	19	0
19. A religious procession,	0	19	0
The tomb of Paiafa, a Persian satrap of Lycia, complete,	9	7	0

The monument of Harpagus, who conquered the Lycians B. C. 545, is one of the most remarkable ruins discovered. It was found in 1838, a little to the east of Xanthus. The foundation was of massive blocks of scaglia, each weighing from six to ten tons, and measured thirty-three by twenty-two feet. Above this the monument was built of the finest Parian marble. The basement was twenty-eight feet by twenty, and twelve feet nine inches high, and ornamented with narrow reliefs in two bands, one near the centre, the other at the top just beneath the cornice. On this was a peristyle of fourteen Ionic columns, ten feet five inches high, surrounding the cella, which was fifteen feet by nine, and ornamented by a band of frieze. Statues stood between the columns, and groups of sculpture on the roof and at the corners of the building. Some of these were Nereids and Tritons, and all were most skilfully represented in motion. Unfortunately none of the heads have been preserved, although many of the statues are in the Museum. Of the friezes from this monument the following have been cast by Brucciani:—

	£	s.	d.
26	0	13	0
27	0	13	0
34	0	11	6
35	1	15	6
36	0	11	6
37	2	7	0

{ The broad frieze at the base of the monument containing the
Xanthians combating with the Persians and their Ionian
and Carian mercenaries. The beards and loose robes
distinguish the Persians. Slabs 34-49.

		£	s.	d.
38	.	1	18	6
39	.	1	14	0
40	.	1	11	0
41	.	0	8	6
42	.	2	7	0
43	.	1	11	0
44	.	1	8	6
45	.	1	14	0
46	.	2	8	6
47	.	1	11	0
48	.	1	8	6
49	.	1	13	0
50	.	1	14	0
51	.	1	7	6
52	.	0	15	6
53	.	1	13	0
54	.	1	11	0
55	.	1	12	0
56	.	1	7	6
57	.	1	9	0
58	.	0	16	0
59	.	1	0	0
60	.	1	2	6
61	.	0	14	0
62	.	1	9	6
63	.	1	9	6
64	.	1	14	0
65	.	1	6	0
66	.	0	17	0
67	.	1	2	6
69	.	0	16	0
70	.	0	15	0
71	.	0	12	0

The slabs of the narrow frieze are supposed to represent the attack of Harpagus upon the citadel, or acropolis of Xanthus. The Persian satrap is seen seated in a chair with the umbrella, the Eastern symbol of royalty, held over his head. Slabs 50-68.

On the narrow frieze which encircled the cella (110-123) the result of the capture is shown. Presents of horses, etc., are made to the conqueror. Among the statues are the torso of a youth bearing away a child, and two crouching lions. Evidently the sculptures on this splendid monument were the work of several sculptors. In the collection in the British Museum are a number of casts of sculptures which could not conveniently be removed.

XENOPHON. The distinguished leader of the Greeks in the famous Retreat of the Ten Thousand (Anabasis). His life was saved by Socrates at the battle of Delium, B. C. 424. The dates of his birth and death are unknown; the first was probably 444 B. C.

1. **Hermes.** Pentelic marble; height, 1^{ft} 11ⁱⁿ = 0.585^m

Glyptothek, Munich.

The nose has been restored.

2. **Hermes.** Pentelic marble; height of head, 1^{ft} $\frac{3}{4}$ ⁱⁿ = 0.324^m

Louvre.

Called also Hercules. A fillet surrounds the head, and the two bands fall upon the shoulders. The beard is large and full. From the Villa Albani. The end of the nose is modern.

YOUTH EXTRACTING THORN.

- I. **Statue.** Bronze; height, 2^{ft} 4 $\frac{1}{2}$ ⁱⁿ = 0.730^m

Capitoline Museum, Rome.

This bronze is admirably cast, and belongs to the best period of Greek art. Called Marzio. Rhigetti, II. Pl. 207.

Cast by Malpieri. Also Bureau du Moulage, Paris. 36 *f*. Deduction by Barbedienne, 1^{ft} $\frac{1}{2}$ ⁱⁿ = 0.32^m. 15 *f*. By Brucciani. 5 *s*. A marble copy of the "Fedele della Spina" is at Florence. Both the head and right leg have been broken and refitted.

YOUTH RETURNING THANKS.

- I. **Statue.** Bronze; height, 4^{ft} 8 $\frac{3}{4}$ ⁱⁿ = 1.44^m. Pl. 4, No. 20.

Berlin.

This exquisite bronze is said to have been found in the Tiber. Both arms were broken off, but were with the torso. Pope Clement XI. gave it to Eugene of Savoy, from whom it came to Prince Wenceslas de Lichtenstein, was bought by the king of Prussia, and is now in the Museum at Berlin. Of the school of Lysippus. The right hand and a part of the right arm are modern.

Cast, Bureau du Moulage. 50 *f*. Reduction by Barbedienne, 1^{ft} 9 $\frac{1}{4}$ ⁱⁿ = 0.54^m. 15 *f*. By Brucciani, same size. 5 *s*. See Conrad Levezou, *De Juvenis adorantis signo*. 4to. Berlin, 1808.

ZENON. The founder of the Stoic philosophy, a native of Citium in Cyprus, but from early manhood a resident of Athens. After twenty years of careful study, he opened a school in the *Stoa Pacile*, the famous porch adorned with the paintings of Polygnotus. He is said to have been alive 260 B. C., but although he is supposed to have attained the age of ninety-eight, we have no record of his death.

1. **Statue.** Grechetto; height, 6^{ft} 4 $\frac{1}{2}$ ⁱⁿ = 1.948^m.

Capitoline Museum, Rome.

Found in 1701 near Lanuvium. The upper portion of the body is nude, and the lower is covered with the cloak, or pallium. The right arm and both lower legs are modern. The head certainly bears little resemblance to any authentic bust of Zenon, but until some other name is found this is convenient, and the statue, as a fine work of art, will be no disgrace to the philosopher. Rhigetti, *Descrizione del Campidoglio*, I. Pl. 90.

2. **Bust.** Pentelic marble; height, 2^{ft} $\frac{1}{2}$ ⁱⁿ = 0.622^m.

Vatican.

The head is curiously bent to one side, and this is the only indication of the subject, for the great Stoic had this deformity. Vis., Mus. Pio-Clem., VI. Pl. 32.

3. **Statue.** Parian marble; height, 6^{ft} = 1.83^m.

Glyptothek, Munich.

Resembling the statue in the Capitoline Museum. The torso was bought by a French officer in Naples, and the head, right arm, feet, and scrinium, or bookcase, restored by Finelli.

ZEUS. See JUPITER.

ADDENDA.

CAMILLUS. Youth of perfect form and health, and free-born; attendant on religious rites.

1. Statue. Marble.

Capitoline Museum, Rome.

Rhigetti, *Descrizione del Campidoglio*, I. Pl. 33.

Cast by Malpieri. 75 *f*.

PRÆFICA. A woman employed to sing dirges at funerals.

1. Statue. Marble.

Capitoline Museum, Rome.

An aged woman draped, leaning forward, with the right arm half extended. Rhigetti, I. Pl. 18.

2. Head. Carrara marble; height, 1^{ft.} 6^{in.} = 0.459^{m.}

Vatican.

The head is draped, the lips firmly compressed. Only the mask is ancient. Vis., Mus. Pio-Clem., VII. Pl. 24.

SOMNUS.

5. Head. Pentelic marble; height, 1^{ft.} 7³/₄^{in.} = 0.502^{m.}

Vatican.

A bearded head, sometimes called Plato. A veil is bound about the head by a fillet, and is raised on either side in form of wings. Vis., Mus. Pio-Clem., VI. Pl. 11.

SPES, or SPERANTIA.

2. Statue. Marble of Hymettus; height, 5^{ft.} 3^{in.} = 1.54^{m.}

Glyptothek, Munich.

From the Vescovali collection. The lower part and both forearms are modern. The whole motive of this draped figure is stiff and archaic.

VERUS, ANNIUS. Son of Marcus Aurelius and Faustina. He died in early youth.

1. Head. Parian marble.

Vatican.

Only the nose has been restored. Vis., Mus. Pio-Clem., VII. Pl. 20. Another head is in the Louvre. Mus. des. Antiq., III. Pl. 7.

VIRGIL. Born October 15, B. C. 70; died September 22, A. D. 19.

1. Bust. Marble; height, 2^{ft.} 3¹/₂^{in.} = 0.700^{m.}

Capitoline Museum.

A reduction to 9¹/₂^{in.} = 0.24^{m.} has been made, and both may be obtained of Garey. Rhigetti, *Descrizione del Campidoglio*, I. Pl. 15.

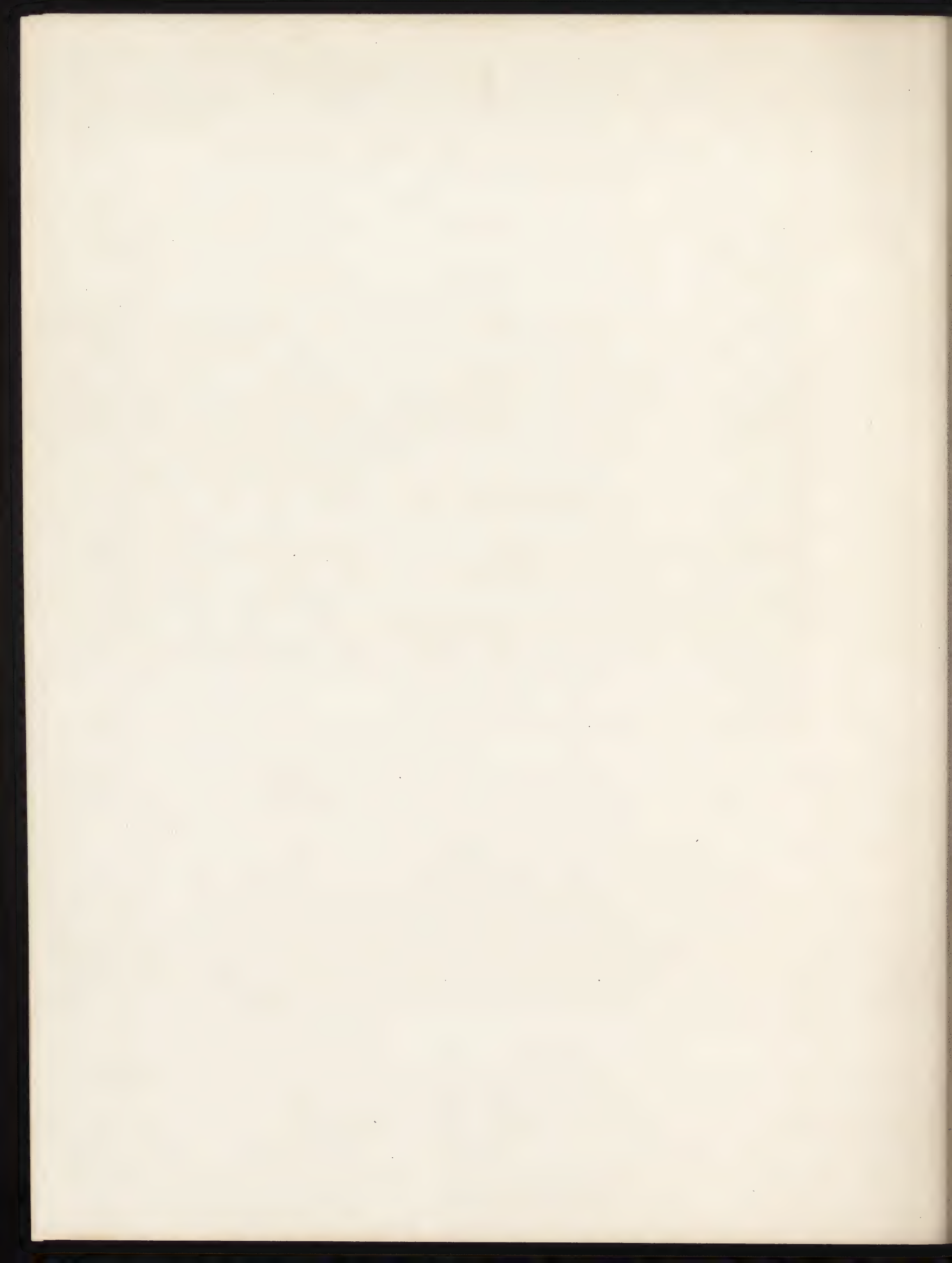
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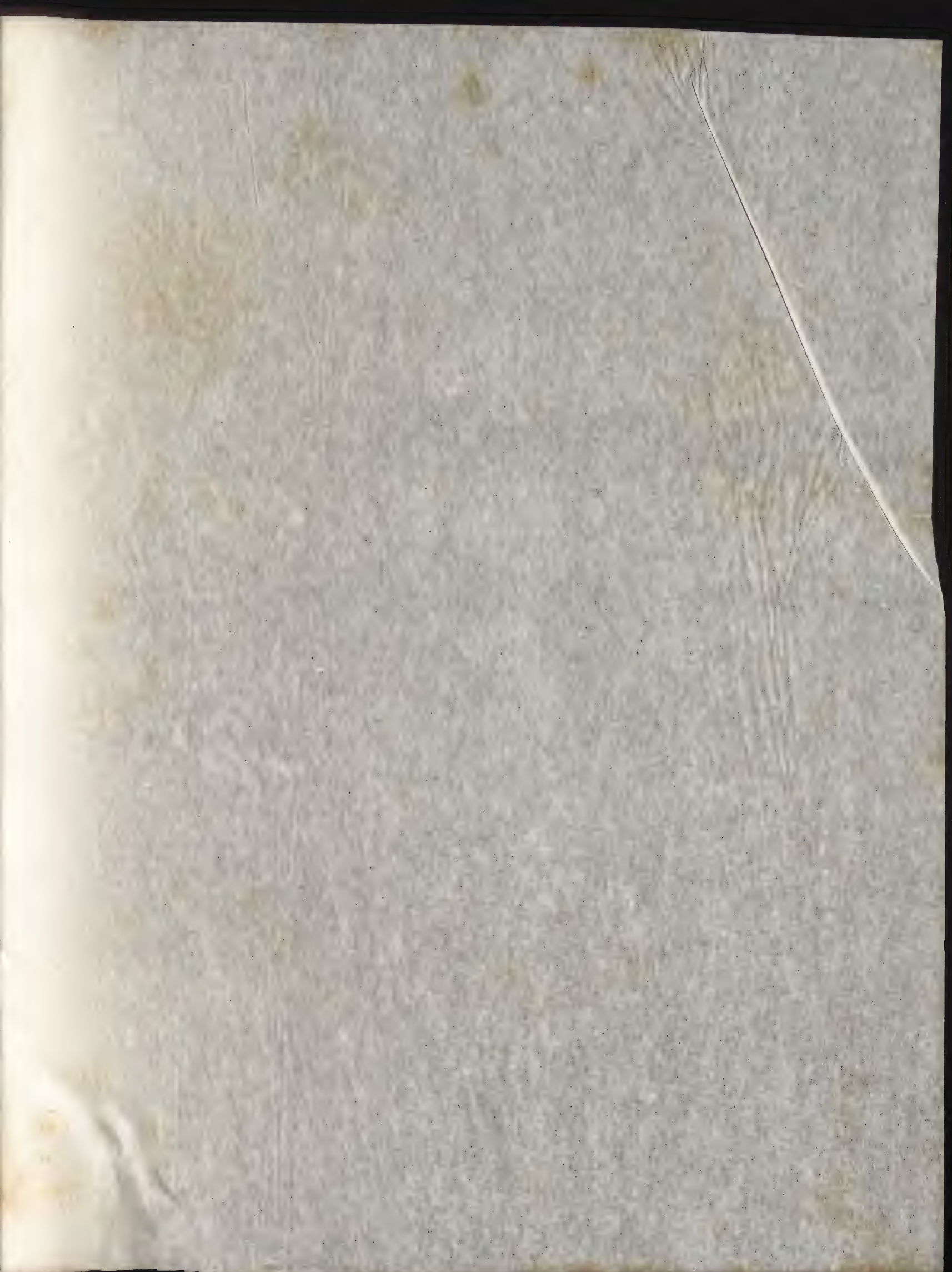
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AN INTRODUCTION
TO THE
STUDY OF ORNAMENT.





THE UNITED STATES OF AMERICA

DEPARTMENT OF THE ARMY

OFFICE OF THE ADJUTANT GENERAL
WASHINGTON, D. C.

ADJUTANT GENERAL'S OFFICE

1917

ADJUTANT GENERAL'S OFFICE

ADJUTANT GENERAL'S OFFICE



FRONTISPIECE FROM THE PORCH OF THE CELIA OF THE PARTHENON



TWO FATES



THESEUS



HESSUS



1

MIDD. PLASTER

FRONT. FROM 1.



AN INTRODUCTION TO THE STUDY OF ORNAMENT.

IT is doubtless a grave mistake to regard ornament as other than a necessity of the human race. Every nation, even the most degraded, has its manner of ornamentation, and it is to the varieties of tastes and feelings of these various peoples that decoration owes the so-called styles or modes recognized in art. Besides being a natural instinct of the human race, — a mark of distinction from all other animals, — ornamentation has been found to be an important element of commercial prosperity, and so has become an object of study. Civilized nations demand elegance as well as fitness in a manufactured article, and the nation or individual who can combine these elements most successfully will command the best markets, while those who neglect the former must be content to sell their manufactures to the Indians on the plains, or to the tribes of Central Africa. Some nations — our own, for example — have been slow to learn the lesson so clearly spread out in the history of all time. The clay of Samos was probably no better for terra-cottas than that of other places ; nor did the bronze of Corinth, the wood of Ægina, the wools of Miletus, the sea-shells of Tyre, or the sands of Egypt, surpass the raw material found in other places. The coin of the whole ancient world came to Samos in exchange for the baked clay vessels which nowhere else were formed so gracefully or ornamented with such pleasing taste. The bronze vessels and statues of the Isthmian city have lived in fame two thousand years ; the little island of Ægina sold wood for many times its weight in gold because its carvers were able to invent forms of unsurpassed elegance ; the shawls of Miletus, the purple-dyed fabrics of Tyre, the colored glass of Egypt, were all marked by careful art, but in material were probably no better than the shawls and fabrics and glass made by other people who labored for a tithe of the compensation these artistic fabrics earned.

That this high standard of art is attainable through careful study, is a well-recognized fact ; but success is not reached by servile imitation of these distinguished works of antiquity. No one can simply copy the artistic treasures of any nation or time and become an artist ; as in the case of one who imitates the handwriting of another, the act tends downwards. Nature is not to be studied as a storehouse of completed works to serve as moulds. The *plan* on which the masters of antiquity worked, the plan on which God in nature seems to work everywhere, must be studied and understood by the successful artist. Nature never copies ; no two leaves are exactly alike, and the great landscapes have entire originality. If man tries to copy Nature's results, blinding his eyes to her ways, he will surely come to absurdities. A flower may be copied

accurately for a table-bell, a flowering branch for a gas-bracket, a willow basket for a cup, and how unfit the design for the purpose intended ! A beautiful landscape may be woven into a carpet, and thus one may be compelled to stand with one foot in a lake, the other on a tree-top.

Keeping then carefully in view the fact that the art results of our predecessors are not to be copied, but their methods of thought and work discovered by a study of these results, an examination of art remains becomes an important and even necessary step, although only a step, in a walk which should lead through the length and breadth of Nature's laboratory.

In most savage nations the desire for ornament has manifested itself in personal decoration. A string of knuckle-bones, a few feathers got from their prey, or the leaves and flowers in their path, were used to make their bodies more pleasing. In a more advanced state the tatu supplied means of greater effect and durability. If they moulded vessels from clay, with a rude stick or with a cord of tree fibres they traced or stamped rude figures upon the too plain surface. As in the great school of Nature man rose from class to class, the love of ornament still grew with his growth, and as his possessions and implements increased so did his desire to make these attractive to the eye. Very early did man make forms of beauty which to-day are much prized, although the earliest forms of personal decoration were probably not very successful, as in the case of Adam and the fig-leaf. The colored juices of plants and ochreous earths furnished color wherewith to ornament the body. The utensils next claimed attention, and finally the habitations. This is shown in the works of savage or uncivilized peoples of the present day. Some have not gone beyond the earliest stages, others have made a nearer approach to a general system ; but everywhere the activity of civilized nations has modified all indigenous workmanship, and it is harder year by year to discover the pages of this Primer of Ornament. The Islander of the Pacific wrought his war-clubs and paddles with artistic designs which civilized nations have been glad to copy, and his body received in tatuings curious figures and diapers which have been reproduced in the fabrics of Europe. The lines with which the Maori decorated his face seem to indicate a knowledge of the highest principles of ornamental art, for every line is admirably adapted to the purpose intended. On the *kapa*, or bark-cloth made from the morus or hibiscus, graceful patterns are impressed, either by the carved beaters with which it is made, or by dies cut from bambu slips. In woven mats the designs are necessarily simple and geometric, and so best adapted to the use. Form and color are always balanced with savages, for their teacher is Nature.

Ornament is either *symbolic*, as in the Egyptian, or *æsthetic*, as in the Greek ; in other words, it appeals either to the understanding or to the feelings. Ornament again may be either *flat* or *round*, it may be painted or carved, — in the former case depending for contrast upon color and its absence ; in the latter upon light and shade arising from its form or shape, which in flat and round alike is determined by the outline. Ornament is either *natural* or *conventional*, — the former consisting of an exact imitation of details of some natural objects, in fact, its portrait ; the latter is a geometrical or fanciful copy of such an object, in which the mind must assist the eye in detecting a resemblance to any particular object.

Various rules and principles have been drawn from a study of ornament, which certainly assist the student in threading the mazes of decorative art; but care must always be taken to keep constantly in view the fact that they are but individual thoughts and inferences. They are convenient guide-boards on the road, but the road was made and its direction determined before the guide-boards were set up. Owen Jones, in his "Grammar of Ornament," gives the following principles, which are widely accepted as correct.

GENERAL PRINCIPLES IN THE ARRANGEMENT OF FORM AND COLOR IN ARCHITECTURE
AND THE DECORATIVE ARTS.

1. The Decorative Arts [as applied to construction] arise from, and should properly be attendant upon, Architecture.
2. Architecture is the material expression of the wants, the faculties, and the sentiments of the age in which it is created. Style in architecture is the peculiar form that expression takes under the influence of climate and materials at command.
3. As Architecture, so all works of the Decorative Arts should possess fitness, proportion, harmony; the result of all which is repose.
4. True beauty results from that repose which the mind feels when the eye, the intellect, and the affections are satisfied from the absence of any want.
5. Construction should be decorated. Decoration should never be purposely constructed.
6. Beauty of form is produced by lines growing out one from the other in gradual undulations; there are no excrescences; nothing could be removed and leave the design equally good or better.
7. The general forms being first cared for, these should be subdivided and ornamented by general lines; the interstices may then be filled in with ornament, which may again be subdivided and enriched for closer inspection.
8. All ornament should be based upon a geometrical construction.
9. As in every perfect work of Architecture a true proportion will be found to reign between all the members which compose it, so throughout the Decorative Arts every assemblage of forms should be arranged on certain definite proportions. The whole and each particular member should be a multiple of some simple unit. Those proportions will be most beautiful which it will be most difficult for the eye to detect. Thus, the proportion of a double square, or 4 to 8, will be less beautiful than the more subtle ratio of 5 to 8; 3 to 6 than 3 to 7; 3 to 9 than 3 to 8; 3 to 4 than 3 to 5.
10. Harmony of form consists in the proper balancing and contrast of the straight, the inclined, and the curved.
11. In surface decoration all lines should flow out of a parent stem. Every ornament, however distant, should be traced to its branch and root.
12. All junctions of curved lines with curved, or of curved lines with straight, should be tangential to each other.
13. Flowers or other natural objects should not be used as ornaments, but conventional representations founded upon them sufficiently suggestive to convey the intended image to the mind without destroying the unity of the object they are employed to decorate.
14. Color is used to assist in the development of form, and to distinguish objects and parts of objects, one from another.
15. Color is used to assist light and shade, helping the undulations of form by the proper distributions of the different colors.

16. These objects are best attained by the use of the primary colors in small quantities and on small surfaces, balanced and supported by the secondary and tertiary colors on the larger masses.

17. The primary colors should be used on the upper portions of objects, the secondary and tertiary on the lower.

18, 19, 20. [These sections relate to arrangements of color, and have been modified by more recent theories of color, and in retaining the term "primary colors" in other sections those formerly so considered are intended.]

21. In using the primary colors on moulded surfaces, we should place blue, which retires, on the concave surfaces; yellow, which advances, on the convex; and red, the intermediate color, on the under sides; separating the colors by white on the vertical planes.

22. The various colors should be so blended that the objects colored, when viewed at a distance, should present a neutralized bloom.

23. No composition can be perfect in which any one of the three primary colors is wanting, either in its natural state or in combination.

24. When two tones of the same color are juxtaposed, the light color will appear lighter, and the dark color darker.

25. When two different colors are juxtaposed, they receive a double modification: first, as to their tone (the light color appearing lighter, and the dark color darker); secondly, as to their hue, each will become tinged with the complementary color of the other.

26. Colors on white grounds appear darker, on black grounds lighter.

27. Black grounds suffer when opposed to colors which give a luminous complementary.

28. Colors should never be allowed to infringe upon each other.

29. When ornaments in a color are on a ground of a contrasting color, the ornament should be separated from the ground by an edging of lighter color, as a red flower on a green ground should have an edging of lighter red.

30. When ornaments in a color are on a gold ground, the ornaments should be separated from the ground by an edging of a darker color.

31. Gold ornaments on any colored ground should be outlined with black.

32. Ornament of any color may be separated from grounds of any other color by edgings of white, gold, or black.

33. Ornaments in any color, or in gold, may be used on white or black grounds without outline or edging.

34. In "self-tints," tones, or shades of the same color, a light tint on a dark ground may be used without outline, but a dark ornament on a light ground requires to be outlined with a still darker tint.

35. Imitations, such as the graining of woods, and of the various colored marbles, are allowable only when the employment of the thing imitated would not have been inconsistent.

26. The principles discoverable in the works of the past belong to us; not so the results. It is taking the end for the means.

37. No improvement can take place in the art of the present generation until all classes — artists, manufacturers, and the public — are better educated in art, and the existence of general principles is more fully recognized.

To these may be added that Ornament is not properly to present actual portraits to the mind, but to render the object ornamented pleasing to it.

Every design is composed of plan and details ; thus a memorial monument may consist of the outline and general form, and detailed ornament. In an ornamental vase or cinerary urn the outline is the plan ; the enriched ornament, whether round or flat, comprises the details. In all cases the latter should be subordinate. If the details are disproportionally prominent they detach themselves from the design, and, like a fine picture used to decorate a wall, become separate works of fine art. In groups of ornamental works the individual work is absorbed in the design, and if only the entire group is of symmetrical proportions, the individual members may be of such form that, taken alone, they would be far from ornamental. The kaleidoscope illustrates this, where, by series and repetition, coarse and common objects form beautiful designs.

It will be seen, in examining the ornamental work of any nation or time, that certain forms are universal, and that it is in arrangement and modification of these forms that any peculiarity of style consists. The *zigzag* is impressed on some of the oldest pottery in existence ; it appears again in the Egyptian hieroglyphics, where it denoted water, as it still does in the zodiacal sign Aquarius ♒. *Scrolls* were drawn in Mexican, Etruscan, and Assyrian designs, and in the form of sea waves were used as crests of Greek temples (see the fourth form on the lower band of the title-page). The *echinus*, or egg and tongue (see the border of the central tablet on the title-page, also the figure below the Fates on Pl. 10), is a favorite, from its marked contrast of light and shade ; and the same may be said of the *astragal*. The *guilloche*, a twist or braid, is found on early pottery. The *anthemion*, or flower ornament (see Pl. 10, first figure beneath the Fates), is Egyptian as well as Greek ; and the *fret*, or labyrinth (see the two extreme figures on the lower band of the title-page), is Chinese and Mexican, Greek and Egyptian, equally.

The usual classification of the various styles of ornament into Egyptian, Greek, and Roman, the ancient ; Byzantine, Saracenic, and Gothic, the mediæval ; Renaissance, Cinque-cento, and Louis Quatorze, the modern, — is convenient, but it is not a sufficiently exact division, and is by no means a correct expression of classes of equal extent, value, or importance. Its convenience, however, must be the excuse for its adoption here.

OF THE ANCIENT STYLES.

EGYPTIAN ORNAMENT.

THE earliest of the styles which have prevailed among civilized nations includes the ornamental work of the Western Asiatic nations, as well as that of the Valley of the Nile.

Symbolism is the first characteristic ; everything was hieroglyphic and had its hidden meaning, and was not used merely for beauty or effect. Yet the symmetrical arrangement of incomprehensible hieroglyphics has produced a most pleasing effect ; and the strict obedience to the laws of symmetry has resulted in forms made by the potters of Memphis three thousand years ago which still stand pre-eminent as models of beauty.

The symbols used are not many, if we except the forms used as characters in inscrip-

tions. The lotus, papyrus, asp, scarabæus, sphinx, winged globe, almost fill the list, and yet these are so varied in their form and application that the resulting ornament is never monotonous or tiresome ; and this is true although a whole cornice may be ornamented by simple repetitions of an asp with expanded hood, in longitudinal succession.

The lotus and papyrus were both well adapted for decorative purposes. A cluster of the tall, triangular stems of the paper plant, such as every Egyptian might see as he walked on the banks of the Nile, formed an excellent column, and the solid bud or expanded feathery blossom was the very thing to mark the capitals. In these papyrus columns the triangular form of the natural stem is sometimes only indicated on the surface of the cylindrical shaft by three vertical, raised, or incised lines 120° apart. The lotus capitals were either a bud or the expanded, bell-shaped flower, and so great was the variety that seldom in the temple ruins are there two similar capitals adjacent. The columns were from four to seven diameters high, often marked with hieroglyphics in horizontal bands, and always capped with an abacus of the same diameter as the shaft, to give the appearance of greater stability. At Denderah the capitals of the columns are formed by a conventionalized head of Isis. Both lotus and papyrus are common in the Egyptian paintings, as emblems in the hand of kings, or members of bands, or diapers. The lotus is the type of the inundations of the Nile, and the zigzag represents the river. The combination is very frequent (as in the upper left-hand corner of the title-page).

The asp, or cobra, is usually placed on the front of the cap (uræus), but also in cornices, and on the sides of the winged globe (see title-page). This winged globe has been variously interpreted ; the globe perhaps means the sun, the wings providence, and the asps dominion, — the creative, protective, and distributive power of the universe. Hence as a talisman it is placed on the mummy cases, and almost always over important doors, in which position it is sometimes found with wings expanded thirty feet. The scarabæus has a similar meaning, and occurs both flat and solid, of all sizes, and made of almost every material. The sphinx has been already described in its more common form of a detached sculpture.

All objects are treated conventionally in Egyptian ornament ; the most complicated wall-decorations present gods, men, and inanimate things simply as diagrams or projections. Gaudy diapers and bright colors were much used ; indeed, all the stone work as well as wood seems to have been painted, perhaps to relieve the dark, heavy architecture. Red, blue, and yellow are predominant, with black and white to define or outline. Green is usually locally applied, and in most ancient work lotus and other leaves were colored blue, in Ptolemaic times green.

Grandeur of proportions, simplicity of parts, splendor of material, and abundant color, are the distinguishing features of Egyptian art. The polished syenite, which lines the chambers of the pyramids and forms so many columns and obelisks, was only obtained by great labor from the quarries far up the Nile. Basalt, a still harder and more refractory stone, was patiently worked. Marble and alabaster pavements and linings are frequently found, and the splendor of the color decorations has been preserved many centuries in the tombs of Beni Hassan, which, when opened, presented their original dazzling brilliancy.

From the time of the Pharaohs Egyptian art declined ; hence the Assyrian, which seems to have been derived from the Egyptian in this period of degeneracy, does not equal its source, and, as it never advanced, few remains are of art value. As in the mother style so in the Assyrian offspring, ornaments in relief, as well as those painted on flat surfaces, are in the nature of diagrams. Heavily bearded figures, sometimes winged, animal heads on human bodies, human-headed bulls, and a curious scroll, usually called the "sacred tree," are the best known types of this ornament. The pine cones and lotus (see upper right-hand corner of title-page) are almost the only forms derived from natural types. Persian ornament was essentially the same ; and although the portions of buildings where ornament would be mostly found have, from their materials and construction, been wholly destroyed, and hence it might be thought any estimation rested on too slender foundations, yet enough has been found to testify to its degeneracy. The whole surface of the bas-reliefs was colored or gilded, and sometimes the prominent portions were overlaid with gold plates.

Not many casts illustrative of Egyptian sculptured ornament have been prepared, but measures have been lately taken to procure from Egypt casts of many of the most interesting for this country, and no casting could be easier than the reliefs, as they are seldom if ever undercut. The following casts are to be had at Berlin : —

Stele, with figures and hieroglyphics.

Turin Museum.

Limestone ; height 1^{ft.} 10^{in.} = 0.56^{m.} ; width, 1^{ft.} 3^{in.} = 0.38^{m.} Cast, 1 *thr.*

Stele, of the same character.

Turin Museum.

Limestone ; height, 1^{ft.} 6^{in.} = 0.458^{m.} ; width, 1^{ft.} 1½^{in.} = 0.344^{m.} Cast, 20 *sgr.*

Another ; height, 1^{ft.} 5^{in.} = 0.432^{m.} ; width, 1^{ft.} = 0.305^{m.} Cast, 20 *sgr.*

Another ; height, 1^{ft.} 4^{in.} = 0.406^{m.} ; width, 9^{in.} = 0.229^{m.} Cast, 20 *sgr.*

Another ; height, 1^{ft.} 3½^{in.} = 0.393^{m.} ; width, 8½^{in.} = 0.215^{m.} Cast, 20 *sgr.*

Another ; height, 7^{in.} = 0.177^{m.} ; width, 4½^{in.} = 0.114^{m.} Cast, 15 *sgr.*

Relief ; a walking sphinx ; height, 9^{in.} = 0.229^{m.} ; width, 8^{in.} = 0.203^{m.} Cast, 15 *sgr.*

Relief ; hawk ; height, 3^{in.} = 0.075^{m.} ; width, 4^{in.} = 0.102^{m.} Cast, 5 *sgr.*

Relief ; hawk and asp ; height, 4^{in.} = 0.102^{m.} ; width, 5^{in.} = 0.126^{m.} Cast, 7½ *sgr.*

Relief ; squatting ibis ; height, 2½^{in.} = 0.063^{m.} ; width, 3½^{in.} = 0.089^{m.} Cast, 5 *sgr.*

All the above are in the Turin Museum.

GREEK ORNAMENT.

THE second of the ancient styles is distinguished by the absence of symbolism as the Egyptian was by its presence ; and although it doubtless originated in the latter, and was influenced by the Assyrian, the æsthetic treatment of all the ornamental forms for the first time in the history of art entitles it to rank as an original conception.

The islanders of the Ægean, in their commercial intercourse with Egypt and Asia Minor, had learned much among the monuments of the earlier nations, and their newly acquired knowledge, instead of degenerating, as did the Assyrian, took kindly to the Grecian soil, and attained an excellence the parent plant never knew. It was on the islands that Greek art first appears, and buried in the soil, even now, may there be

found the earliest remains. There are those who deem art dependent on climate and natural features of the earth, and they point to the heavy and gigantic buildings and sculptures of the Nile Valley, which are so admirably adapted to the low, monotonous landscape, and then to the lighter and more graceful temples of Greece, a land of lofty mountains and deep and broken valleys. It is certain that the Parthenon is best placed on the Acropolis, and if moved to the level plain of Memphis, would be wholly out of keeping with the natural features of the country. But it is equally true that on the plain of Mesopotamia structures arose of far lighter and more delicate construction than any in mountainous Greece.

The earliest distinct age of Greek art has been called the Doric, and it extended to the time of Pericles, and during four centuries, by colonization and commerce, Doric art spread from the islands of the Archipelago east through Asia Minor, and west as far as Sicily. Its characteristics, architecturally, are broad, flat surfaces, as in the Egyptian; almost universal color decoration in place of relief sculptures, and the so-called Doric order of architecture. Examples of this are seen in the Theseum, Parthenon, Propylæum at Athens, the Temple of Pallas Athene at Sunium, and in the Temple of Apollo at Delos. The column was usually five or six diameters high, with shallow flutings, no base, — that is, standing directly on the pavement without socle or even fillets; the capital a flat, round cushion, with a square abacus above, and only some annulets below to separate it from the shaft (see figure on page 124). The round member of the capital was usually painted with the echinus ornament.

In ornament the remains of pottery are the principal indications we have; for the color has so nearly disappeared from buildings that the designs can generally no longer be traced, and but little sculptured ornament existed. Where it was found, the universal forms of the fret (see the extreme figures in the lower member of the title-page), the zigzag, the wave-scroll (see No. 4 in the same place), the anthemion (Nos. 2 and 3), and the echinus or egg, are almost the only forms, but variously modified. On the vases the same forms play a most important part. The earliest pottery is not painted, but simply marked with incised frets or zigzags, and dates from 600 B. C. Next come the painted vases, which are either of the natural color of the burned clay, with the figures and decorations in black, or have the ground colored black and the figures left of the original clay-surface. The third kind is the latest, as well as the rarest, of all, and dates perhaps from 200 B. C. On these the decorations are encaustic in all colors. To the custom of incineration of the dead, and sepulchral deposits, is due the great number of these vases still preserved. The forms and sizes are various as the uses to which they were put, and the decorations, which were always put on by hand, and not stamped, show in most cases wonderful manual dexterity and a highly trained eye, although the artistic merits of the more elaborate compositions may be a matter of doubt.

Next to the vases, the lamps form the most abundant remains, and many of these present artistic ornament of a high order. They owe their preservation to the custom of depositing with the dead.

The Ionic order (Pl. II, No. 9), the second form that Greek architectural decoration assumes, is attributed to Chersiphron the Cretan. The column is more slender, its

height being from eight and a half to ten diameters ; the flutings, which in the Doric column were shallow, touched each other by a sharp edge, and were twenty or less in number, here are deeper, are separated by a narrow band of the cylindrical surface of the shaft, are twenty-four in number, and terminate both at top and bottom in a circular form. The base is also a distinguishing feature, but the most important mark of the order is the capital. This has, like the Doric, an echinus, but sculptured instead of painted, with the echinus ornament separated from the shaft by the bead or astragal ornament, and the square abacus is replaced by a cushion-like member with volutes or spirals overlapping the echinus. A graceful leaf-ornament or anthemion fills the opening of the volute above the echinus. This is the form of the front and back, while the two sides exhibit the cushion constricted in the middle by a band, beneath which the carved echinus becomes again visible. At the corners of peristyle buildings it became necessary to repeat the volutes on two adjacent sides, and thus an unsymmetrical effect was produced, indicating the main defect of this order. The Romans restored the symmetry by making volutes on all four sides. In the frieze the triglyphs and metopes disappear, and the ornamentation becomes a continuous band of ornamental painting or sculpture. Above this the Doric mutules give place to a series of rectangular projections or dentils ; these, however, are not found in the Attic modifications of this order, where the volutes are more marked and the base simpler. The Erechtheum presents a good example of the latter, and the Ionic temples of Asia Minor, especially the Temple of Pallas at Priene, the former. (See Nos. 17, 18, and 22 in the Bibliographical Appendix for illustrations of both the Doric and Ionic orders.)

The substitution of the curved volutes for the square abacus necessitated the employment of scrolls and guilloches in place of fret and zigzag and other straight-line ornaments. The exquisite forms arising from the union of scroll and anthemion, which were afterwards developed to excess by the Romans, appear in Greek art on the Erechtheum and in the stele tops (Pl. 10). The Temple of Diana at Ephesus, one of the Seven Wonders of the World, was of the Ionic order, with columns sixty feet high. Another of the Wonders was of this order, the Mausoleum at Halicarnassus (Bibliog., No. 50).

The Corinthian order (Pl. 11, No. 10), of which the Choragic Monument of Lysicrates at Athens is an example, has been attributed to Callimachus, although existing before his day ; but it is mainly Ionic, with the exception of the capital, which is highly decorated with acanthus or other leaves. The acanthus order was never a favorite with the Greeks, and few examples remain. The fine and simple scroll from the Choragic Monument just mentioned (see Pl. 10, the figure above the frieze of Trajan's Forum), so natural an accompaniment of the Corinthian order, was the limit to which the severity of Greek taste extended.

Casts by Brucciani.

		ℓ	s.	d.
Section of frieze from the Erechtheum, Athens (Pl. 10),	20 × 26in.	0	6	0
Stele top (Pl. 10, No. 7),	20 × 18½	0	4	0
Stele top (Pl. 10, No. 2),	17½ × 15	0	4	0
Echinus moulding from the Erechtheum,	11½ × 20	0	5	0
Scroll from the Choragic Monument of Lysicrates (Pl. 10),	11½ × 29	0	4	0

Casts at Berlin.

		<i>Thlrs. Sgr.</i>
Frieze, Monument of Thrasyllus, Athens,	18 × 25 $\frac{1}{2}$ lin.	2 0
Corner-piece from doors of Erechtheum,	18 × 18	1 0
Ionic capital, Athens,	11 × 27	2 0
Ionic capital, Athens,	8 × 20 $\frac{1}{2}$	1 10
Ionic double capital, Theseum,	7 × 16	1 0
Large, triangular capital from a tripod-column,	34 $\frac{1}{2}$ × 44	8 0
Four-sided pilaster,	26 × 28	5 0
Frieze from an altar in the Eleusinium,	24 × 61 $\frac{1}{2}$	2 0
Anthemion, Parthenon,	19 × 8	0 15
Anthemion, Parthenon,	23 × 9 $\frac{1}{2}$	0 20
Anthemion, Parthenon,	38 $\frac{1}{2}$ × 12	1 10
Anthemion, Parthenon,	33 × 14	1 0
Frieze,	18 × 42	4 0
Frieze,	10 × 197	6 0
Palmette,	14 × 15	1 0
Palmette,	30 $\frac{1}{2}$ × 16	2 0
Palmette,	23 × 15	1 0
Palmette,	17 × 25	2 0
Palmette,	7 $\frac{1}{2}$ × 12 $\frac{1}{2}$	0 20
Palmette,	18 × 14 $\frac{1}{2}$	1 0

ROMAN ORNAMENT.

FROM the Etruscans the Romans learned to build arches, and this is perhaps one of the most distinct features of Roman architecture. From the arched walls of the Cloaca Maxima, built by Tarquinius Priscus, 588 B. C., to the Coliseum erected by Vespasian and Titus six centuries later, in all important buildings the straight lines of the Doric architecture gave place to the semicircular curve of the Roman arch. No new form of decorative motives appears, but the Greek scroll, echinus, and acanthus attain a development which is quite distinct from the severe beauty of their original forms. The acanthus leaves are almost universal on Roman architectural sculptures, and they branch from each other into scrolls of great beauty. All that was elaborate in the Greek became far more so in the Roman. The plain Doric columns were ornamented with a band (Pl. II, No. 8); the Corinthian, never favorites with their originators, were joined to the Ionic (Pl. II, No. 11), and became the only distinct Roman order, the Composite.

All the sculptured architecture of the Romans seems to have been done by Greek artists, whether at Rome or Baalbec; and the finest specimen, excepting temples, was the Forum of Trajan, from which most remarkable scrolls and friezes have been preserved (Pl. 10).

While the Greeks introduced griffons, chimæras, centaurs, into their ornament, the Romans carried this animal caricature to a much greater extent, and to griffons (Pl. II, No. 2) added strange composite forms, uniting children with acanthus leaves (Pl. 10). On some of the temples, implements used in the service of the gods were sculptured with the fidelity of portraiture, and by skilful balancing and repetition were made quite ornamental.

It is probable that the excessive development of form at first rendered the use of color in external architectural decorations unnecessary ; but the desire for display soon obtained the mastery, and color was more to be desired than form. Then the luxurious Romans sought colored marbles, and covered their walls with vermilion, and even gilded their statues. The excavations at Pompeii show the state to which ornamental art had fallen. For while the exquisite old forms are still copied, the transcript is not made understandingly, and they become subordinate to masses of color on the walls and colored mosaics on the floors.

Fortunately many excellent examples of Roman ornamental sculpture have been preserved, and so the plan of this Introduction, of merely offering suggestions and pointing the reader to the examples that may be studied, can be more fully followed.

Specimens of the most distinct forms are given in Plates 10 and 11, and the subjoined list of casts will perhaps help the student to the true subject for study. Colored ornament can only be studied from colored plates, and in the list of works in the Appendix ample material for this will be found.

Casts by Brucciani.

		£	s.	d.
Scroll, Trajan's Forum (Pl. 10),	39 × 52 ^{in.}	4	0	0
Frieze, Trajan's Forum (Pl. 10),		4	0	0
Pilaster, Villa Medici,		3	10	0
Nest of pilaster, Villa Medici (Pl. 10),	48 × 39	0	15	0
Small acanthus leaf, Temple of Jupiter Stator,		0	6	0
Rosette from tomb of the Scipios (Pl. 11, No. 5),	11½ × 11½	0	1	6
Rosette from tomb of Scipios (Pl. 11, No. 6),	11½ × 11½	0	1	6
Nest of Florentine scroll with swan,	82 × 36	0	10	6
Griffon (Pl. 11, No. 2),	15½ × 24½	0	5	0
Leaf moulding, Temple of Mars Ultor, Rome,		0	5	0
Enriched moulding pedestal of Trajan's Column,	22½ × 14	0	5	0
Rosette (Pl. 11, No. 3),	15 × 15	0	4	0
Rosette (Pl. 11, No. 4),		0	4	0
Acanthus scroll (Pl. 11, No. 1),	15½ × 41	0	6	6

Cast, Bureau du Moulage, Louvre.

	f.
Ox-head, Trajan's Column,	11¾ × 17¾
Two griffons,	28¾ × 85¾
Borghese altar,	70
Astronomical altar of the Twelve Gods,	30
Candelabrum (built by Piranesi). Mus. des Antiq., III. ; Clarac, 141, 120 ; height, 11 ^{ft.} 9 ^{in.} = 3.58 ^{m.}	600
Candelabrum. Mus. des Antiq., III. Pl. 3 (2) ; height, 7 ^{ft.} 2½ ^{in.} = 2.20 ^{m.}	100
Albani vase ; height, 2 ^{ft.} 6¼ ^{in.} = 0.77 ^{m.}	50
Borghese vase. Mus. des Antiq., I. Pl. 76, 77 ; height, 5 ^{ft.} 10 ^{in.} = 1.78 ^{m.}	200
Seven casts of the bas-reliefs on this vase may be obtained ; height, 2 ^{ft.} 2½ ^{in.} = 0.67 ^{m.}	50
Vases of Marathon (so called). Clarac, 152, 271 ; height, 1 ^{ft.} 5¾ ^{in.} = 0.45 ^{m.}	12
Vase of Sosibius. Mus. des. Antiq., III. Pl. 8 ; height, 2 ^{ft.} 4½ ^{in.} = 0.75 ^{m.}	20
Vase with Bacchic masks. Clarac, 145, 124 ; height, 2 ^{ft.} 7 ^{in.} = 0.79 ^{m.}	30

OF THE MEDIÆVAL STYLES.

IN the downfall of the Roman Empire art received a complete check. Ancient temples of the heathen gods, no longer respected in the rise of Christianity, were dismantled to furnish materials for building the forts and castles rendered necessary by the prevalence of lawless violence and the absence of all government. As Christianity became acclimated, if the expression may be used, it felt its strength, and soon the work of destruction was joined by the reconstruction of public edifices. Basilicas, for the worship of God, were built of the ruins of temples of gods. The disciples and followers of Mohammed also reared mosques for their form of God-worship, and the new art was distinguished by the uses to which it was put, as well as by its form, from pagan art.

Early Christian art was, like the Egyptian, symbolic. The cross, lily, serpent, aureole, or *Vesica piscis*, and the nimbus or glory, were the important tokens used by the early Christians in their subterranean places of worship and sepulture, more as pass-signs and marks of their faith than for decoration. The origin of most of these hieroglyphics is evident; the fish is derived from the fact that the initials of the Greek *Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σώτηρ* — Jesus Christ of God the Son, the Saviour — forms the word *ΙΧΘΥς*, a fish. Later the trefoil, a symbol of the Trinity, and the quatrefoil of the four Evangelists, either by themselves or united with the cross, became distinctive marks of mediæval decoration.

BYZANTINE ORNAMENT.

ALTHOUGH both Christians and Mohammedans thought best to reject the heathen forms, however beautiful, the former adopted the Egyptian principles to a great extent. All decoration was strictly conventional and symbolic, and with the harshest and crudest forms they produced combinations of great intricacy, which have even been considered beautiful. Every scroll was stiff, because the Roman had been flowing; but while the latter meant simply beauty, the former by its termination constantly preached to the text, "I am the vine, ye are the branches"; and these "sermons in stones" certainly attract by the ingenuity of their presentation. The three, four, or five divisions of the stem, branches, or leaves, the terminal lily or fruit, the crossing of the vines, all pointed to the work of the Saviour and the Apostles; and as each of the Evangelists had his conventional color as well as symbol, decoration, whether beautiful or the contrary, had its desired significance.

In architecture the Roman arch was retained, and the dome was developed to a far greater extent, as typifying the dome of heaven. Churches were built on the plan of the cross; even the semicircular roof of the apse indicated the glory around the head of the crucified Saviour.

San Marco at Venice, and Santa Sofia at Constantinople (562 A. D.), are good examples of the construction; and although in the latter much damage has been done by the whitewash applied to the rich mosaics and frescos by the Turks, still enough

remains to show the completion of Byzantine art, which, like all symbolic styles, depended on the richness of its material rather than on the beauty of its forms.

It is but fair to state that there are art writers who deny the symbolic nature of what is properly decorative in Byzantine art. That question, as well as the question of the true origin of this style, is not within the limits of this Introduction to discuss.

Casts by Brucciani.

		ℓ	s.	d.
Panel from Bonn (Pl. II, No. 14),	17 × 20½ in.	0	4	0
Iron hinge, Notre Dame, Paris (Pl. II, No. 13),	25 × 24	0	12	0

SARACENIC ORNAMENT.

WHATEVER may have been the early artistic work of the Arabs, when the success of their new faith and the conquests of their propagandist armies had given them power and riches, a form of art appeared quite distinct from the Byzantine. Geometrical forms of great intricacy, floral designs where conventional forms replaced portraiture, and especially interlaced inscriptions from the Koran, appear instead of the symbolic figures of the Christians. Images of created things were looked upon as characteristic of idolatrous tribes, and tradition asserted that a soul would be demanded of the impious sculptor or painter who should fashion a likeness of anything living. Hence flowers, when used, often terminate in human or animal heads, but no complete animal or plant appears in orthodox Mohammedan design. Even the image of the moon, popularly supposed to be the peculiar token of their religion, was never admitted by the Islamites into their design. Color was a very important element in their decorative works, and the pointed arch and dome were favorite architectural forms. Their domestic customs, and the climate in which their principal buildings were erected, rendered the use of lattice screens to the windows imperative, and the delicate network of these, whether made of wood, stone, or metal, is noteworthy. The Mosque of Toulun at Cairo (876 A. D.), the Mosque of Amru (641 A. D.), and the Alhambra, have been studied and described so carefully as to present to the student a comprehensive view of the Saracenic style.

Casts by Brucciani.

		ℓ	s.	d.
Alhambra panel (Pl. II, No. 12),	25 × 16½ in.	0	3	6
Alhambra panel,	25 × 16½	0	3	6

GOTHIC ORNAMENT.

WHILE the Byzantine and Saracenic styles flourished chiefly in the southern and eastern portions of Europe, another and equally distinct style became most prevalent on the banks of the Rhine and in England. Gothic architecture is distinguished by its pointed arches, vertical lines, clustered columns, and window tracery; the spire supplants the dome; actual portraiture of plants and animals replaces the conventional

representations of the Byzantines. Gothic ornament is essentially geometrical ; panels of rectangular shape cover the wall surfaces ; color is entirely subordinate ; natural objects are carved with accuracy, but without the scroll form of the Roman style.

Casts by Brucciani.

		£	s	d.
Finial, from Lincoln Cathedral,		0	3	6
Capital, from Temple Church (Pl. II, No. 18),	$12\frac{1}{2} \times 15\frac{1}{2}$ in.	0	7	0
Capital, from Stone Church, Kent (Pl. II, No. 17),	$16\frac{1}{2} \times 18$	0	7	6
Spandrel, from Stone Church, Kent,		1	0	0
Carved panel tracery (Pl. II, No. 16),	12×19	0	3	0
Carved panel tracery (Pl. II, No. 15),	$11 \times 19\frac{1}{2}$	0	3	6
Moulding boss, St. Stephen's, Westminster (Pl. II, No. 40),		0	4	0

OF THE MODERN STYLES.

RENAISSANCE ORNAMENT.

WITH the revival, *rinascimento*, *renaissance*, rebirth of a taste for classical literature in Italy, came a fuller appreciation of the art principles of ancient days. With the invention of printing, and the consequent dispersal of classical authors in illustrated volumes, came a new interest in art. In the South of Italy and in Sicily the Siculo-Norman and Saracenic styles predominated, and in the North, at Venice, the Byzantine was most common ; but after the conquest of Constantinople by the Venetians in 1204, that independent city threw off the shackles of mediæval art and commenced a new epoch. At first the great change was architectural ; the round arch was restored, and the classical orders as well. Ornament was distinguished by delicate scroll-work and intricate network, the latter borrowed from the Saracenic. Nicolo Pisano, Andrea Tuffi, Giotto, Orcagna, and Brunelleschi were distinguished masters of this style, which is illustrated in the Cathedral of Florence and the Church of San Francesco di Assisi. From this period the changing style was called the Tre-cento (1300). Next came a style in which simple, natural imitations play an important part. Cartouches, medallions, and arabesques are also prominent. Briosco and Lorenzo Ghiberti are the greatest masters of this quattro-cento (1400). In Wornum's Catalogue of Renaissance Casts is the following account of the latter :—

“Lorenzo Ghiberti was born at Florence, 1381 ; in 1400 he left his native place on account of the plague, and entered the service of Pandolfo Malatesta, but returned shortly afterwards (1401–2) to enter into competition for the gates of the Battisterio di San Giovanni.

“Ghiberti executed two pairs of gates, originally intended for the two side entrances to the Baptistery, which is an octagonal building, with three entrances. The principal entrance, looking towards the Cathedral of Florence, was already supplied with gates by Andrea Pisano, made, says Vasari, from a general design left by Giotto. The statement rests on no other authority.

“The original contract for the first set of gates required was given to Ghiberti and his father, November 23, 1403. They had many assistants in the execution, who are

mentioned by name in the contract [among others Donatello]. These second gates of the Baptistery, Ghiberti's first, were finished and fixed on the 19th of April, 1424, — their subjects being from the New Testament, or the life of Christ, and accessory church history, in twenty-eight panels. They were placed in the centre, looking toward the cathedral, the original gates of Andrea Pisano being removed from that position to one of the sides. These contain twenty-eight subjects from the life of John the Baptist. And some years after, to make them harmonize in general character with the new gates, they were enriched by an architrave similar to that of Ghiberti's gates (Pl. II, Nos. 31, 32, 33), executed by Vittorio Ghiberti, Lorenzo's son.

"On January 2, 1425, Ghiberti received his commission for the third set, — his second gates, — containing subjects from the Old Testament. The ten principal panels were finished in 1447. The gates were set up the 16th of June, 1452, in the place of those representing the New Testament, which were, in their turn, removed to the side opposite those by Andrea Pisano, — the two sets of gates having occupied Ghiberti and his assistants forty-nine years. The last gates were gilded by Lorenzo and his son Vittorio, April 2, 1452, in Ghiberti's seventy-second year. He died three years later."

Donatello and Luca della Robbia imparted vigor to their works by a more careful appreciation of the antique. Filippo Brunelleschi was equally architect and sculptor, as is seen in his great work, Santa Maria delle Fiore, at Florence.

In England a style marked by a preponderance of strap and shield work was called the Elizabethan. Of all these approximations to the most perfect form of the revival of art, — the cinque-cento, — numerous illustrations exist, and the list of casts may be greatly extended beyond the limits here adopted. Illustrated works are equally abundant, and indeed no part of ornamental art has received more careful exposition than the mediæval.

CINQUE-CENTO ORNAMENT.

MICHEL ANGELO, Raphael, Julio Romano, Bramante, were the great masters who followed the Lombardi, Agostino Buste, Andrea Sansovino, Bernardino Luini, and others, most of whose works are classed as quattro-cento. Under their genius the Certosa at Pavia, the Villa Madama at Rome, the Vatican Loggie, the Ducal Palaces at Mantua, the Cancelleria Apostolica (1495), were erected or decorated; and the Ducal Palace, Venice (1520); Santa Maria de' Miracoli, Brescia (1530); Château de Gaillon (1509); Amboise Monument, Rouen Cathedral (1525); and Château d'Anet, near Dreux, were other noble specimens of the cinque-cento style.

In relief sculpture the additional effect of several planes was recognized; and in some of the most elaborate sculptured ornament these planes are so carved that at a distance the eye detects only certain points symmetrically disposed in a general design; nearer, subdivisions of the motive appear; and close inspection unfolds the work in all its beauty. Arabesques are an important part of cinque-cento ornament, but they were sometimes most ill consorted with their surroundings. Tragic and comic masks, musical instruments, cupids, and ancient pagan implements of worship, are sculptured on

the tombs and altars in Christian churches, — a return, indeed, to the Roman taste, which carved obscenities on sarcophagi. Cartouches and strap-work entirely disappear.

From its generally scientific and artistic character, this style lived only under the fostering care of great masters; and so comparatively short was its reign that it is a matter of congratulation that many most desirable monuments have been left as a protest against the succeeding degeneracy.

LOUIS QUATORZE ORNAMENT.

A STYLE in which color and beauty of detail ceased to play a part sprang up towards the end of the seventeenth century, under the direction of such artists as Father Pozzi, Pietro da Cortona, Giacomo della Porta, the decorators of the Chiesa del Jesu at Rome. Raised, gilded ornament in stucco-work was the distinctive feature, and symmetrical arrangement became less and less important, until, in the Louis Quinze, assymetry was the rule, and at last, in the Rococo, ornament lost all check, and became utterly disorganized.

The curiously glazed pottery by Della Robbia, the majolica of Urbino and Pesaro, — those carefully guarded works, — and the ornamental niello, damascening, and repoussé, are no unimportant part of decorative art; but as the present is a list of sculptured ornament in its architectural relations principally, and as a mere catalogue of the distinguished artists in these various ornamental works would fill a large volume, it would be unwise to even glance in their direction.

As a material wood becomes prominent in the best renaissance carving. The châteaux in France were filled with panels, friezes, and fireplaces of carved wood, and the same is true of many English castles and Italian palaces and churches.

Cancellaria Apostolica, Rome. Built by Bramante in 1495 for Cardinal Riario.

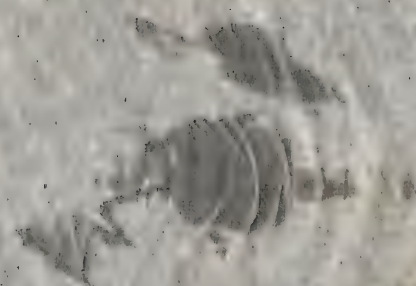
Capital of pilaster, principal façade, Corinthian.	
Capital from interior court, first story, Roman Doric.	
Window cornice, principal façade.	
Window spandrel, principal façade,	43 × 24 ^{in.}
Pilasters with arabesques, from a window,	91½ × 11¼
Cornice from a doorway on the principal stairway	20
Architrave of doorway.	
Rosettes from angle-pilasters of court.	

Château d'Anet, near Dreux, France. Rebuilt about 1547, when many of the decorations were by Jean Goujon. Destroyed during the French Revolution.

Carved door-panels,	23 × 19¼ ^{in.}	£ s. d. 0 4 0
Large spandrels, with figures of Fame, bronze.		

Château de Gaillon, Normandy. Rebuilt by Cardinal George d'Amboise, 1502 – 1510. In 1792 the château was dismantled, and portions of its sculptured decoration are preserved in the Louvre and the École des Beaux Arts, Paris.

Pilasters of a chimney-piece. Louvre.	
Panels in carved oak, from the screen in the chapel.	









Pilasters,	99 × 15 ^{in.}
Pilaster capitals,	14 × 25
Interior pilasters.	
Small panels with arabesques.	
Mouldings.	
Portions of cornice (7½ ^{in.}), rosettes, frieze (13½ ^{in.}), capitals of pilasters.	
Corbel with grotesque figures.	
Soffits of arch with arabesques.	

Amboise Monument, Rouen Cathedral. This is 19^{ft.} 8^{in.} wide by 26^{ft.} 3^{in.} high, and consists of a sarcophagus covered by a canopy, and the whole profusely enriched with sculpture. The materials are marble, alabaster, and Vernon stone.

Pilasters with arabesques and hooded nuns, from dado,	48 × 5½ ^{in.}
Consoles with grotesque figures holding cartouches.	
Pedestal pilasters.	
Figure of Charity.	
Upper portions of side pilasters.	
Large panels from lower side pilasters.	
Small panels from sides,	41 × 3¾ ^{in.}
Pilasters from recess.	
Portion of lower frieze,	9¼ × 38 ^{in.}
Portions of upper frieze.	
Upper part of niches.	
Pierced work of canopy.	
Candelabra, panels, rosettes, caps, mouldings.	
Head of dragon.	
Grotesque heads.	

Monument of Louis XII., St. Denis. Erected from 1515 to 1520. Moved to Paris in 1793, and since restored.

Twenty-four large pilasters. Pl. II, Nos. 26, 27, 28, 29,	51¼ × 5½ ^{in.}	℥	s.	d.
Twenty-four small pilasters,	32¼ × 4¼	0	5	0
		0	5	0

Tomb of Cardinal Girolamo Basso, Church of Sta. Maria del Popolo, Rome. Andrea Sansovino, 1509.

Panel with ox-skull, arabesque, and figure,	14¾ × 9 ^{in.}
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Carved Oak Door-Screen, Town Hall, Audenarde. By Paul Van Schelden, 1531 - 1534.

Frieze with figures and scrolls.	
Two portions of shafts of pillars covered with arabesques.	
Panels (twenty-eight in the screen),	21½ × 12½ ^{in.}

Santa Maria de' Miracoli, Venice. Built by Pietro Lombardo about 1490, and ornamented by his son, Tullio Lombardo.

Panel of dado of the pilaster of the arch of the Presbytery (Pl. II, No. 21), 18 × 25 ^{in.}	
Panel of dado of the pilaster of the arch of the Presbytery (Pl. II, No. 20), 18 × 25 ^{in.}	
Panel from soffit of the arch.	
Upper portion of panel of pilaster.	

Scala dei Giganti, Ducal Palace, Venice. Built by Briosco, 1485 - 1500. The panels were ornamented with arabesques by Domenico and Bernardino of Mantua.

Panel from soffit of centre arch,	37¾ × 16 ^{in.}
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Scala d'Oro, Ducal Palace, Venice. 1558.

Pilaster panel,	26¾ × 13¾ ^{in.}
Panel from dado.	

Pietro Bernardo Monument, Church of Sta. Maria de' Frari, Venice. Attributed to Giulio Lombardo. Bernardo died in 1538.

Frieze with lion and scroll,	12 × 31 ^{in.}
Frieze with griffon and scroll,	12 × 31

Martinengo Tomb, Brescia. A magnificent monument, composed of bronze and marble, erected to one who is else unknown. The front is 15^{ft} high and 12^{ft} wide. 1530.

Three large panels from front of tomb, with medallions,	50 ¹ / ₄ × 19 ¹ / ₂ ^{in.}	£	s.	d.
Portions of the bronze reliefs of the principal frieze.		1	10	0

Santa Maria de' Miracoli, Brescia. Commenced about 1490.

Panel of façade (four pieces),	184 ¹ / ₂ × 24 ^{in.}
Capital of pilaster,	17 ¹ / ₂ × 38
Panel of pilaster,	184 ¹ / ₂ × 24
Capital of pilaster,	17 ¹ / ₂ × 38
Panel from porch,	45 × 30
Guilloche, soffit of porch,	10 ¹ / ₄
And fifty-six other portions.	

Monument of Sant' Apollonio, Brescia. Early part of the sixteenth century.

Frieze,	7 ¹ / ₂ × 23 ¹ / ₂ ^{in.}
Pilasters (five),	25 × 4 ¹ / ₂

Battisterio, Florence.

Old Testament gates complete,	217 × 149 ^{in.}	60	0	0
Frieze, pomegranate, and egg-plant (Pl. II, No. 31),		0	6	6
Frieze, egg-plant, pomegranate, etc. (Pl. II, No. 31),	17 ¹ / ₂ × 36 ¹ / ₂	0	15	0
Architrave, with eagle (Pl. II, No. 32),	17 ¹ / ₂ × 47	0	15	0
Architrave, with squirrel (Pl. II, No. 33),	15 ¹ / ₂ × 18	0	15	0

Madeleine, Paris.

Bronze pilaster, by Triqueti (c. 1840), (Pl. II, No. 34),	64 × 12 ¹ / ₂	0	12	0
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A division of styles into Oriental and Occidental has been proposed, and on some accounts is convenient. It also gives due prominence to the art of Japan and China, while the classification here adopted does not. It is however to be remarked, that solid ornament has attained little development among these two nations, although the principles on which their flat ornament is constructed be of the soundest.

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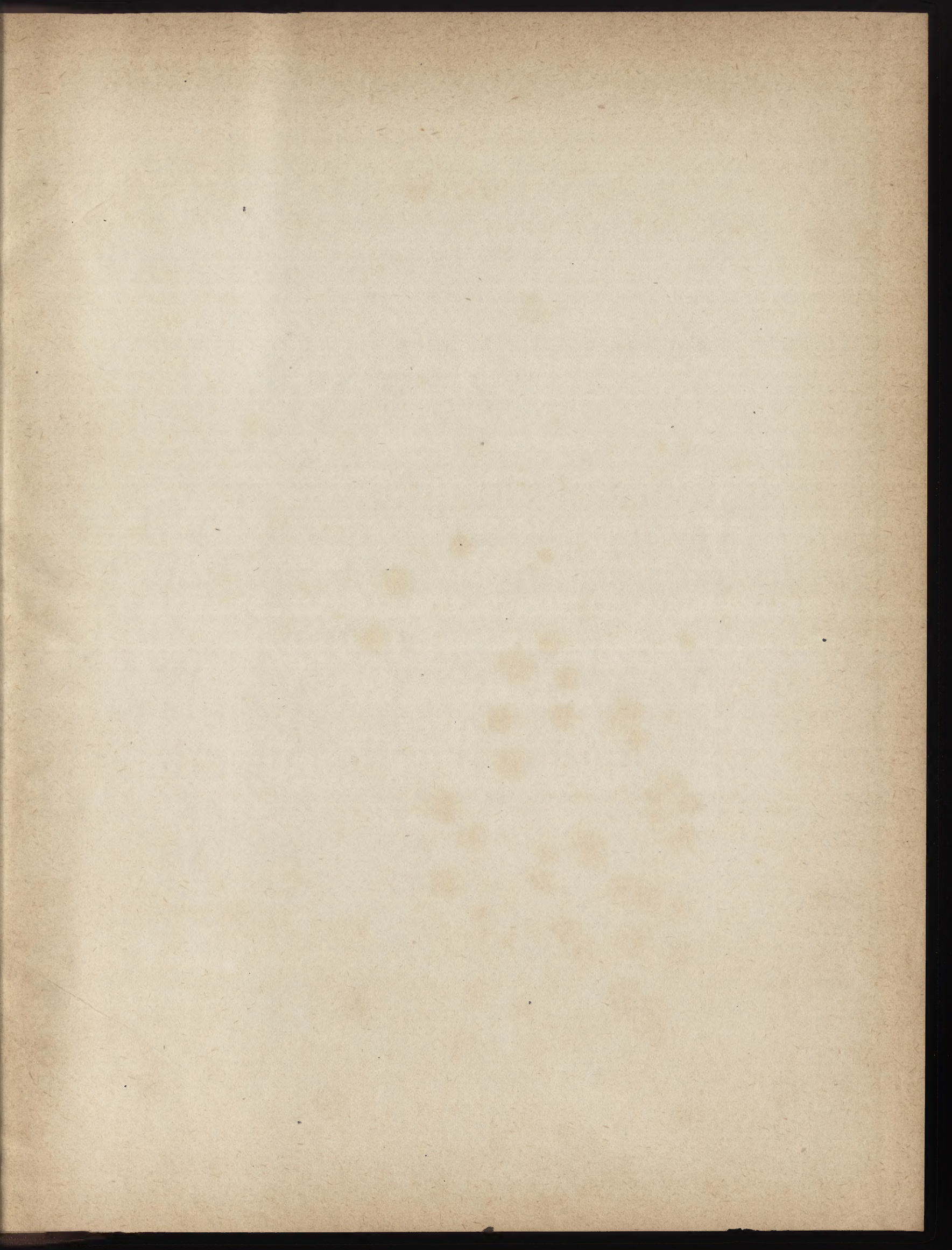
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